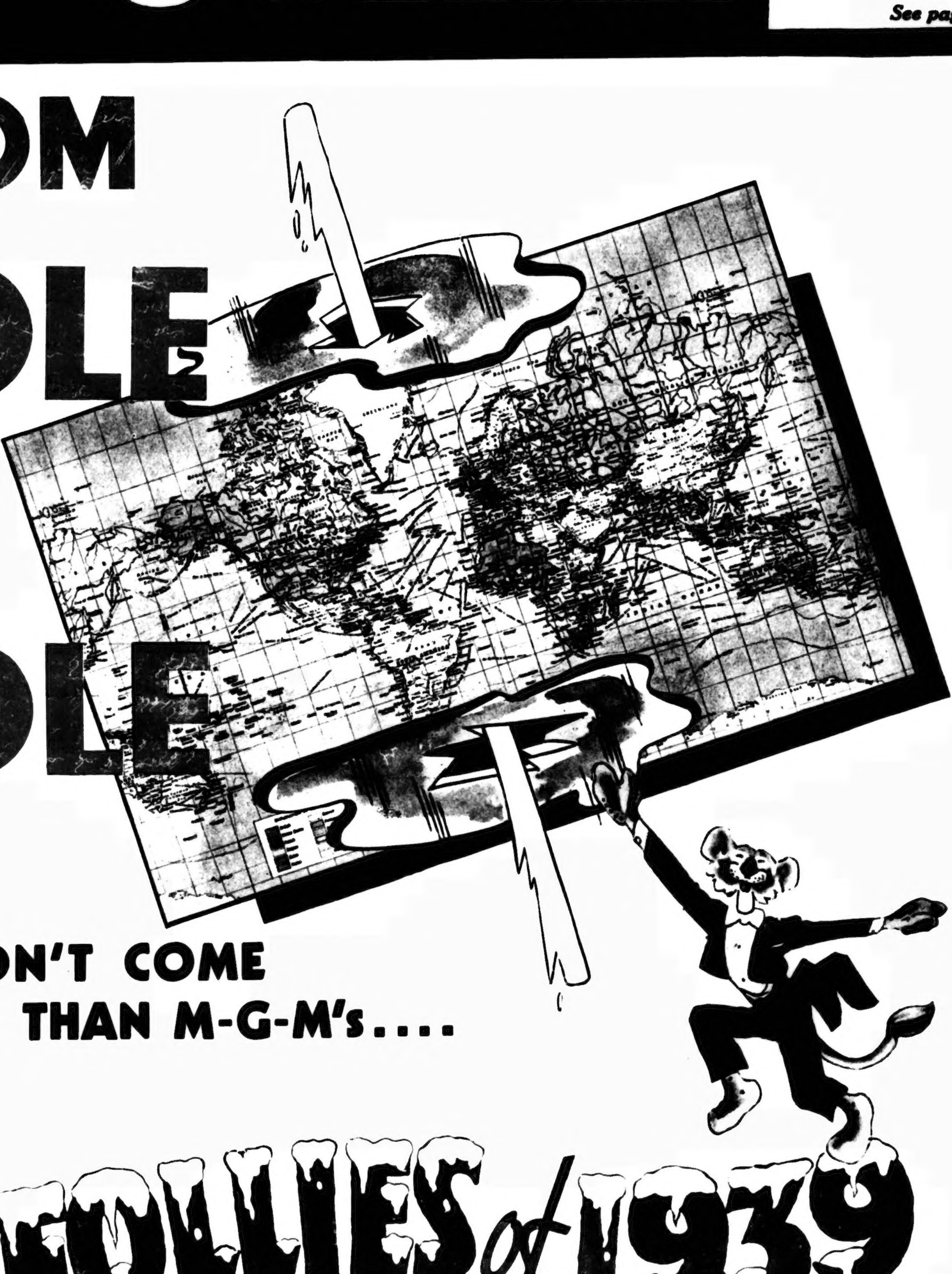
Kine WEEKLY

THE SNAGS OF 'VISION

See page 3

FROM POLE TO POLE



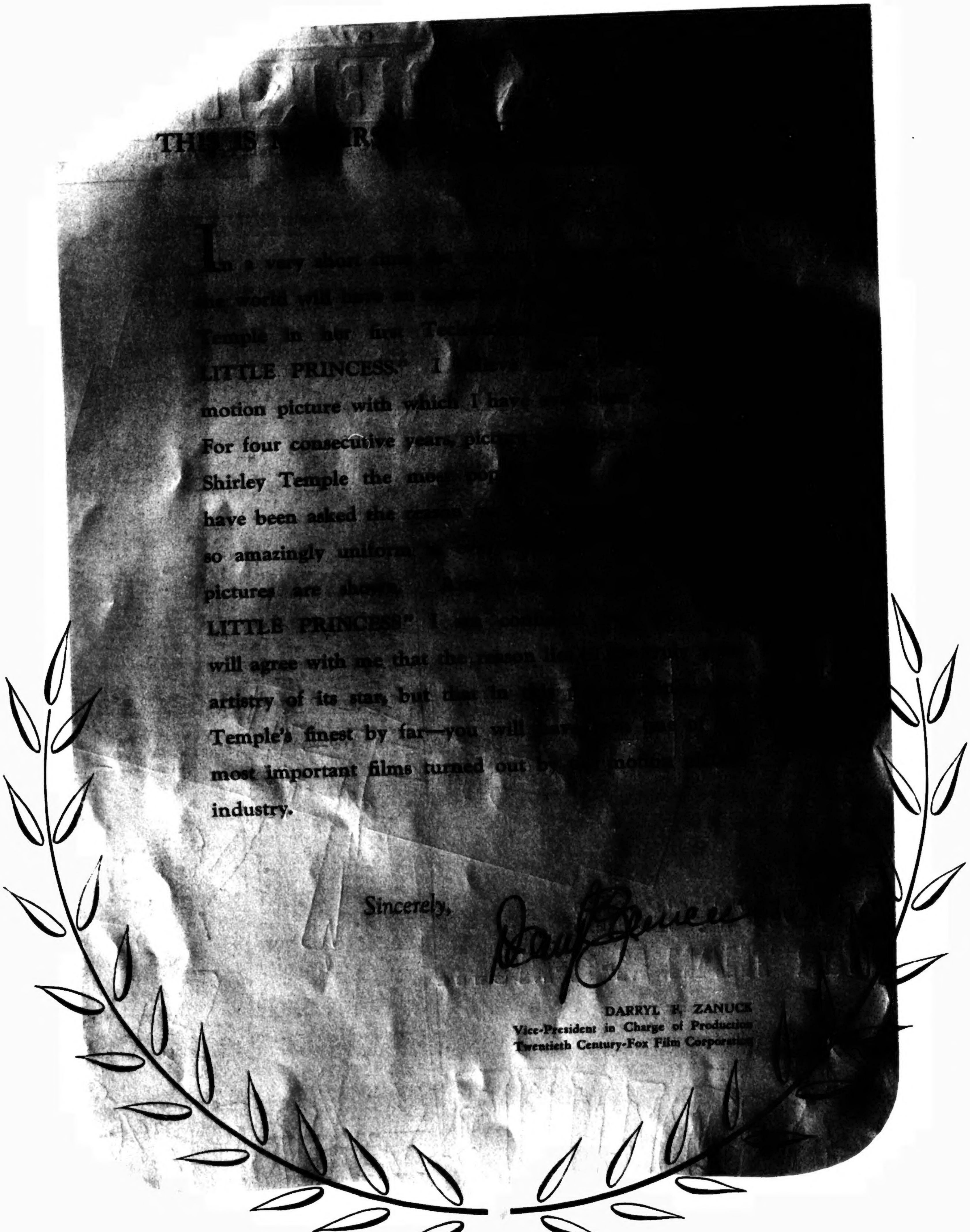
THEY DON'T COME GREATER THAN M-G-M's....

The ICE FOLLIES *of* 1939

starring JOAN
CRAWFORD
with
JAMES **STEWART**
Lew **AYRES** · Lewis **STONE**
and "INTERNATIONAL ICE FOLLIES"
with Bess Ehrhardt · Roy Shipstad
Eddie Shipstad and Oscar Johnson

IT'S THE *Great Ziegfeld* ON ICE!

BIGGER than the biggest musical—A marvel of entertainment excellence.



THIS IS [illegible]

In a very short time the [illegible]
the world will have an [illegible]
Temple in her first Technicolor [illegible]
LITTLE PRINCESS." I believe [illegible]
motion picture with which I have [illegible]
For four consecutive years, pictures [illegible]
Shirley Temple the most popular [illegible]
have been asked the reason [illegible]
so amazingly uniform [illegible]
pictures are shown. [illegible]
LITTLE PRINCESS" I am confident [illegible]
will agree with me that the reason lies [illegible]
artistry of its star, but that in this [illegible]
Temple's finest by far—you will have [illegible]
most important films turned out by the motion [illegible]
industry.

Sincerely,

DARRYL F. ZANUCK
Vice-President in Charge of Production
Twentieth Century-Fox Film Corporation

SHIRLEY TEMPLE
in
"THE LITTLE PRINCESS"
in TECHNICOLOR

RECORD CIRCUIT PROFITS

See page 13

Kinematograph WEEKLY

No. 1666 Thursday, March 23, 1939. Vol. 265

BRITISH STUDIO SECTION

See pages 53, 54, 54a, 54b

TELEVISION MENACE FROM OUTSIDE SHOWS

"Film Diffusion Should Be Banned"

BRISTOL ADVOCATES CONFERENCE WITH B.B.C.

THE anxiety with which exhibitors regard the potentialities of public television is reflected in the various branch meetings of the C.E.A.

A new angle discussed is the possibility of severe competition from people outside the kinema Industry. The point is made that such exhibitions of public television are under no kind of official supervision.

Bristol members take the view that the C.E.A. and B.B.C. should jointly discuss the situation, and it was urged that the use of films as television material should be banned. Another aspect that has been discussed is the question of fees demanded by promoters for diffusion of outside events.

There was a long discussion at the meeting of the Bristol C.E.A. branch on Tuesday when the chairman and delegate (F. G. W. Chamberlain) raised the question of television in the course of his report on last week's General Council transactions. After giving particulars of the Technical Committee's findings he said the General Council was watching the position very carefully and his hearers had no reason to anticipate that the same situation would arise as happened with the case of the talkie revolution.

Without doubt, however, television was coming, and it would be, in time, as common as wireless.

One thing exhibitors would have to study was the matter of fees, which should certainly be on a flat rate system and not on a percentage basis.

He foresaw the danger of television being used by people outside the entertainment Industry, in public-houses, churches and chapels, and schoolrooms, and it was difficult to see what restrictions could be imposed on shows in such places.

V. E. Cox suggested that the association should establish contact with the B.B.C. on the matter.

The Chairman pointed out that this body would not commit itself. There was a question, in fact, whether the B.B.C. had any legal right to a monopoly of television.

Mr. Cox considered it was a very delicate problem, because people might be able to get films in their own homes and see them before exhibitors—or at any rate the small exhibitors—could get them. The fomulation of a policy was urgently called for or they might find themselves stranded again.

C. Rowe said that the C.E.A. should take measures to prevent films being televised on home sets.

The meeting agreed to await the findings of the committee.

"H" Certificate

The branch Secretary read a letter from the Licensing Justices which stated that the following rule will be added to the licence :—

> No film which has been classified as "horrific" by the British Board of Film Censors shall, without the express consent of the Justices, be exhibited in premises in any circumstances during the time that any child under, or appearing to be under, the age of 16 is therein.

A notice to this effect should appear on the category board.

The Justices also asked members to see that the rule regarding "A" films was strictly observed, and pointed out that the child should be in the company of a *bona fide* adult guardian during the whole of the time the film was being shown.

The meeting further considered the understanding to pay wages to employees during absence through sickness, and it was decided to ask Norman Hart (the association solicitor) to draw up a form of contract fully covering all points.

"BOYS' TOWN" EXAMPLE FOR BAD LADS

C. W. Bourne, having ascertained from boys who appeared before him at Wimbledon juvenile court, that they had seen the film "Boys' Town," told two of the lads that the magistrates would give them a chance to become good citizens like the boys depicted in the film.

Maesteg District Council, in an effort to suppress all forms of amusement on Good Friday, have issued an edict that all kinemas in the area under their control must be closed on that day. The kinema proprietors who object to the proposed closure have asked the council to meet them on the matter this week and hear their views.

Hagen to Come-Back

CITY SUPPORT FOR NEW PLANS

IT is understood that Julius Hagen is contemplating an early resumption of his production activities.

Arrangements to this end are already well advanced, and, it is expected, will be finalised at a meeting to take place within a day or two between Mr. Hagen and important city interests.

JULIUS HAGEN

There are several interesting aspects to the deal, Mr. Hagen told the Kine.*, one of which involves the adoption of a new method of financial backing of British production. In its essentials the arrangement is similar to the co-operative system of picture making which has already proved successful.*

Despite rumours to the contrary, Hagen informed Kine. *that he is not at present contemplating using Twickenham for production. He is now investigating more recent plants, and proposes to gather round him a small selected crew, and occupying, perhaps, one stage permanently, with offices adjacent. He holds the rights of several important scripts.*

L.C.C. ATTITUDE ON TELEVISION

No Further Demands on Kinema Licences

"Under existing laws the L.C.C. has no power to impose further demands on kinematograph licences for the presentation of large-screen television."

In making this statement to the Kine., an L.C.C. official added that any kinema may instal television, and that providing the conditions of their holding licences were fully observed, they had no jurisdiction in the matter.

This attitude of the L.C.C. is likely to clear the air for those licensing authorities who are anxious to determine the extent to which they can go in laying down conditions for shows of this type.

The official, however, could make no statement as to the possible measure of control of television shows at places not possessing a kinema licence.

EALING SAYS "NO" TO S.O.

Ealing Town Council passed without comment on Tuesday a recommendation from its General Purposes Committee that no action be taken in the matter of Sunday opening of kinemas.

The Committee in question came to its decision after a long discussion.

Ealing is the only town in West London in which no Sunday opening is allowed.

Successful C.E.A. Opposition to L.C.C. Bill

CLAUSES DETRIMENTAL TO EXHIBITORS' INTEREST

VIGOROUS opposition by the C.E.A. to certain clauses resulted in important amendments being conceded in the Lords' Committee stage of an L.C.C. Bill for the amendment of the London Buildings Act.

The clauses concerned the proposed control of the naming or numbering of London buildings, which in one case, it was stated, would enable the Council to prescribe the size, colouring and other markings of kinemas.

S. Turner, K.C. for the L.C.C., said that one of the clauses in the Bill would empower a Council in future to require houses and other buildings in any London district to bear either a number or a name, and to specify what number or name.

The C.E.A. had presented an objection against the Bill on the grounds that it was prejudicial to business interests of its members. Their objection set out that the particular name of a kinema was of considerable value to the owners, and the goodwill of the business depended to a large extent on the familiarity of the public with that name.

> The clause, in the view of the petitioners, would enable the L.C.C. to remove or change the name of the kinema or other theatre at their discretion without consulting occupiers, and would thereby destroy an important business asset.

Mr. Turner said that they recognised the special case of the kinema, and that a change of name might be detrimental. The authorities were willing to insert a proviso that the clause left the names of theatres, kinemas or music-halls.

On this intimation the opposition of the Association was withdrawn.

Easily Distinguishable Names

Mr. Turner said that the C.E.A. also objected to the clause which would enable the Council to regulate that names should be clearly marked on an appropriate part of the building so as to be visible at night.

"I should have thought," said Mr. Turner, "that whatever else could be said

Continued on page 5

DEATH OF FAWLEY JUDGE

Hull C.E.A. President

The death occurred suddenly on Monday of T. Fawley Judge, chairman of the Hull C.E.A., and one of the most prominent members of the kinema Industry in the North of England.

T. F. JUDGE

Mr. Judge, who was 70 years of age, was due to attend a meeting of one of his many kinema companies when his death was announced.

Mr. Judge was director and chairman of Hull Picture Playhouse, Ltd.; director of Hull Cinemas, Ltd.; director of Savoy, Hull, Ltd., and director of the Monica Picture House, Ltd. A senior partner in the Hull firm of Fawley Judge and Easton, chartered accountants, Mr. Judge was also director and secretary of the Imperial Hotel, Ltd., Hull.

Mr. Judge, who resided at Weaponness Park, Scarborough, leaves a widow and one son.

No Report Yet From Films Council

SAYS STANLEY

92 FILMS REGISTERED UNDER THE ACT

NO report has yet been submitted by the Films Council to the Board of Trade, it was revealed on Tuesday by Oliver Stanley.

The President of the Board of Trade stated that between April 1, 1938 and March 18, 1939, 92 long films had been registered the labour cost of which was about £3 5s. per foot.

Mr. Stanley's reference to the Cinematograph Films Council arose from a question put by Thomas Williams, who asked whether he had received from that body any communication relative to the variation of the Quota.

Features Registered

Harry Day asked whether Mr. Stanley could state the number of long films that have been registered under the Cinematograph Films Act, 1938; had he any information as to the approximate cost of production per foot, and what complaints on the subject of the quality of British films in general had been lodged with the Cinematograph Advisory Committee or made to him by that body.

Oliver Stanley said that 92 British long films were registered between April 1, 1938, and March 18, 1939; the average cost of labour per foot of these films was about £3 5s. He had no precise information as to the total cost. He was not aware of any complaints as to the quality of British films during the period in question.

In reply to supplementary questions, Mr. Stanley emphasised the improved quality of British films.

SMALL EXHIBITOR TERMS

Renters Not Honouring Professions

At the Cardiff C.E.A. meeting, R. Dooner drew the Committee's attention to certain forms he had been advised to send to his accountant for the purpose of recording all points of the small exhibitors' terms. He had sent the forms to certain renters, but had received a reply, in effect, that they had enough troubles of their own.

In reply to the chairman, R. Dooner said the letter he received was a flat contradiction of expressions of sympathy the renters had promised to give, and he had reported the matter to the Council.

H. Victor Davis pointed out that the small exhibitors' scheme was not accepted by the K.R.S. but they had intimated that they would give sympathetic consideration of any cases that came before them. Therefore, it was up to the exhibitor to make the best possible case himself, and he might meet with some success.

It was also explained that the matter was to be brought up at the next General Council meeting.

TUESDAY'S NIGHT SHOWS

Sword of Honour

Butcher. British (U). 82. Directed by Maurice Elvey. Featuring Geoffrey Toone, Sally Gray and Dorothy Dickson.

SPECTACULAR and inspiring romantic drama of life at Sandhurst, England's famous military academy. Democratic plot provides for logical introduction of full curriculum. Natural characterisation, authentic detail and appropriate music complete the grand patriotic entertainment. It's as topical as it's box-office.

Excellent popular booking.

Too Dangerous to Live

First National. British (A). 74. Directed by Anthony Hankey and Leslie Norman. Featuring Sebastian Shaw, Greta Gynt and Ronald Adam.

CRIME melodrama spectacularly presented with all the hearty aplomb of the popular best-seller. Story ingenious, acting very good, thrills big and atmosphere excellent.

Cast-iron mass booking.

KINEMATOGRAPH
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THE NEXT BALLOT

IT is a matter of considerable surprise that last week members of the C.E.A. were congratulating themselves on the large poll in the vice-presidential election, while to-day, when the excitement which the unprecedented always brings has died down, they are beginning to wonder where all the other potential voters were.

Actually, of course, 2,626 is an extremely good poll when we have regard to previous trials of strength, but at the same time, it is significantly short of what it might be, and in fact of what it ought to be.

So much talk went on in the preliminary campaign about the circuit vote that we may take it for granted that those who failed to exert their rights were independents. As both the contestants are independents, and very sanely utilise this condition as a qualification for support, it will be a matter of the first importance to see that the opinion of nearly half the Association is, on the second poll, fully recorded.

Once upon a time there may have been an excuse for apathy. One can understand that in prosperous easy-going days the average kinema-owner might feel, complacently, that when he paid his subscription to the C.E.A. and secured his concession from the P.R.S. he had no need to concern himself further with Trade politics.

Those days are far behind us now, and will never return. That the work of the C.E.A. should fall upon a small minority of its most active members may be unavoidable, but that the election of a leader should arouse the interest of little more than half the members is no particular tribute to the self-respect of the rest of the constituents.

Now that the arrangements are in hand for a postal ballot, and each member of the Association realises that his vote may be the determining factor in the election, it is to be hoped that a really representative poll may be achieved. The important consideration which will make the result worth all the trouble is that the backwoodsmen who commonly show so few signs of public spirit can prove their interest in the election.

THE PUBLIC'S RIGHT

WHY is it that the kinema, of all forms of public entertainment, is always the one to be picked upon by people who want gratuitous assistance? Possibly it is a tribute to its universal appeal.

But at the same time we should begin to realise that we are first and foremost a business, and we are often asked to give away a good deal more than is realised. Because when an appeal is made, by slide or motion picture, we are asked to put something over on our patrons, and they are not always so easy-going as we are.

Although no theatre, or newspaper, or magazine would dream of giving free publicity to outside causes, however worthy, there is never any hesitation in asking this sacrifice. Frankly, we think it is time to call a halt.

The price of boring, or annoying, a customer is not always realised. He has paid for admission to our halls for the purpose of being amused, and he has a simple method of showing his displeasure if he thinks advantage is being taken of his presence; he stays away. And those who have persuaded the kinema man to give them his unrivalled facilities for publicity would be the last to do anything to make up the loss.

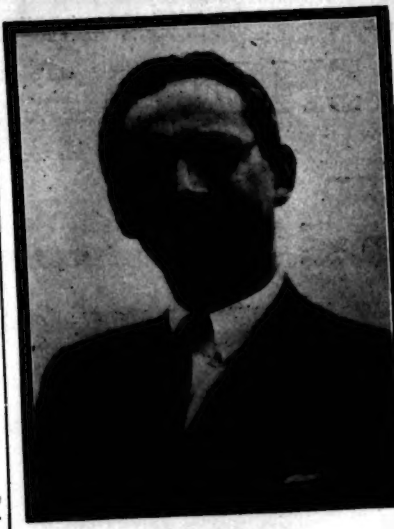
Long Shots

KORDA'S BIG SCHEME—"BAND - WAGGON" FILM—HAGEN'S PLANS—MORE PUBLIC 'VISION—ODEON, CAMBERWELL, MEMORIES — NEW BALLOT PAPERS

ON the surface there is little news out of Wardour Street these days, although I am well aware that up to the present two big stories have eluded my grasp. One is promised by Jeffrey Bernerd, who tells me that when he is in a position to break the story it will make front-page news of the highest importance, and will fully consolidate the claim of Grand National to figure in the ranks of the major renters, a position to which Jeffrey and Maurice Wilson have steadfastly aspired.

THE other announcement, which I learn is regarded by its sponsors as being of supreme importance, is being held up by Louis Jackson. Anglo-American has not been largely in the news of late, although readers of our production section will be aware that a good deal of quiet and unostentatious work has been going on in that direction. Let us hope that the scheduling of "The Trunk Crime" Trade show will synchronise with a more public expression of their activities.

READERS of these notes will not have been surprised at the news of the flotation of Alexander Korda Productions, Ltd. It is to be hoped that the half-million capital with which the company is provided will put an end to those rumours of financial stringency from which the London Films chief was stated to be suffering. You can take it from me that Korda, now that he is freed from his non-productive duties, will be reassuming his place in the British picture-making firmament.



ALEXANDER KORDA

AND speaking of finance reminds me of that story, sponsored with a wealth of detail by a Swiss Trade journal, of the thousands in hard British cash for investment in radio, television and production at Neuchatel. It was stated that Jack Buchanan was interested in this precious scheme which involved the establishment of studios and the production of a series of films, the first of which was to have been "The Prisoner of Chillon."

I WAS unable to contact Jack Buchanan personally, but Alex Stevenson on his behalf gave a categorical denial to the statements. Meanwhile it is admitted that Jack has some big plans in preparation, but they concern production over here; among his projects is a film version of the popular broadcast feature "The Band Waggon," in which he will be associated with Jack Hylton, who owns the theatrical rights. If plans mature, Arthur Askey, Billy Murdoch and Syd Walker will head the cast.

THERE will be many who will be glad to welcome Julius Hagen back to production, for he was always a colourful and popular personality. Although the strain of the past two years has obviously affected his health, his mind was as alert as ever when I spoke to him on Tuesday, and he expressed opinion that he would stage a successful comeback.

JULIUS'S new production plans have been held up owing to illness, which necessitated a month's hospital treatment. Finance, he says, is ready and would be used in connection with a form of co-operative effort. Incidentally, during the talk he revealed that although his personal losses exceeded £80,000, members of his staff were covered by indemnity policies provided by him, which assured to each a small cash sum when his company closed down.

A FURTHER example of the possibilities of large-screen television was provided by Jack Davis on Tuesday when he screened pictures of the arrival of the French President. It was the first event of a non-sporting character to be televised on a kinema screen, and a colleague tells me that the Scophony presentation left little to be desired.

THE whole scene at Victoria Station was represented with good detail, but there was a noticeable difference between the transmission of incidents inside and outside the station. Fully a third of the crowded audience were members of the French colony and some of them stood in their seats and cheered when the President stepped from the train.

BALLOT papers for the C.E.A. vice-presidential election (necessitated by last week's dead-heat between J. R. Dovener and H. Mears) will be sent out next Monday, I gather, for return not later than April 18. As a means to securing as representative a voting list as possible, franked envelopes will be provided.

RATHER a poorer attendance than usual last week at the Luncheon Club's meeting which was a pity, because our guest-speaker, Peter Fleming, offered us a complete change from anything we had had dished up to us before. The author and explorer worried not at all about the way we ought to be running our business, but rambled wittily over the world from the backwoods of Mongolia to the campus of Eton.

W. P. CARTER was in the chair, and acknowledging the presentation of the customary tankard, announced to the general satisfaction that the President of the Association, E. J. Hinge, would be chairman at the next meeting on April 19. As he didn't mention it, let me say it for him, Teddy Hinge is the only C.E.A. president without a vice.

THE genius of Jack Swinburne, stage production manager of Gaumont-British, has been recognised by the organisers of the Royal Matinée at the London Coliseum on Monday next by an invitation to produce the only vaudeville act in the programme. The performance is in aid of the King George Pension Fund for Actors and Actresses.

MARK OSTRER has granted permission, and Jack Swinburne will produce, a mammoth dance ensemble with 150 performers on the stage at once, the dancers being chosen from the best-known London dance teams, including C. B. Cochran's Young Ladies, and the Jack Hubert, John Jackson, Gordon Ray, and Rodney Hudson Girls, the Darmora Ballet and Richard Dollman.

DOUGLAS MURRAY, Elstree's casting director, was set the task on Wednesday of last week of finding 35 babies for the baby show scenes in "Just William," the current A.B.P.C. picture, and on the very day Mrs. Murray (helpful as ever) gave birth to a son at her Radlett home. Coincidence, endeavour, or publicity?

SITTING watching the first-night programme of the Odeon, Camberwell, on Monday, my mind flashed back over the years when this site was occupied by one of London oldest legitimate theatres, Mulholland's Metropole. In taking its place, the Odeon carries on with the show, and although providing a different type of entertainment, gives to the locality what the Mayor of Lambeth described as one of the finest buildings of entertainment that it had been his privilege to enter. As the building is situated both in the Lambeth and Camberwell districts, the question of rating is likely to be a ticklish one, and this was the subject of good natured chaff between the Mayors of the two boroughs.

MEETING Oscar Deutsch after the opening ceremony, which was carried out with the usual Odeon clock-like precision, I approached him on the question of television, but found him justly guarded in his comments. There were no extravagant claims of what had been done and the immediate possibilities, but the careful comment that it was the beginning of a new era in entertainment, and that he was keeping in constant touch with its developments.

A MEASURE of the advances which have been made in dubbing dialogue in another language since the early days of talkies was admirably evidenced last week, when I saw a couple of reels of "Christine," the French film, which in its native version was known as "Un Carnet de Bal."

I HAD seen the film in its French version, and was surprised to find how excellently the English words were fitted to the lip movements without making the dialogue stilted or unnatural. It is a triumph of the art of that person who, because of the lack of a more euphonious name, we must call the dubber.

ANIMA LODGE, No. 3634, held a very successful Ladies' Festival on Monday last at the Park Lane Hotel, Tommy Welsh, Master, presiding over a company which numbered 350. A presentation of a dressing-case to Mrs. Welsh was made amid great applause. George Black provided the cabaret entertainment, which was notably good, and to him the officers of the Lodge expressed grateful thanks.

A FILM will be screened in Westminster Abbey next Sunday, March 26, at 8.30 p.m., the first time such an event has taken place there. A new film entitled "In Jerusalem" will be shown depicting the life, work and worship of the Bishopric in Jerusalem—which stretches from Cyprus to the Persian frontier—together with everyday scenes in the Holy Land. The actual screening will be in the hands of Bell and Howell, Ltd.

SOME of the difficulties of obtaining payment for films exported to Continental countries were mentioned by Arthur Kelly, in charge of U.A.'s foreign department, before his return to America last Saturday.

COUNTRIES that dare not disturb their financial equilibrium by allowing currency to be exported are obliged to resort to all sorts of barter schemes. Thus, according to Mr. Kelly, it has been necessary to take mouth-organs (a shipload of them) from Germany to provide a contra against films supplied. Now that the United States has declared a high duty against such goods, this method of payment is likely to fall into disuse.

HIS best story was that of a rhinoceros which found its way from Hagenbeck to Hollywood as a result of a film transaction. Rhino as rhino!

MR. KELLY expressed his conviction that in a few days news would be allowed to escape regarding the modification of the Italian decree which caused the leading American distributors to give up business in that country. The form of trading which will be followed will be governed by licences issued by the Italian monopoly E.N.I.C.

THE STROLLER.

TEDDINGTON CHIEF'S SAILING DATE

KINE. New York Cable from *Motion Picture Herald*

***JEROME JACKSON** says his resignation from Warner British production was due to policy differences. Sam Sax, former head of New York shorts production, who succeeds him, is sailing April 21. Jackson is on "Ile de France."*

***WARNER PERCENTAGE** selling ranging from 35 to 20 per cent.*

***DOUBLE BILLS** make the production of "B" films necessary Jack Warner told the Sales meeting in announcing 48 for next season. They are to make 86 shorts, a drop from 134, this season, and will move all shorts production from New York to coast.*

***METRO SALES** meeting is being held in Chicago this week. The company has 52 features next season. It will reissue this summer: "The Champ," "Mutiny on the Bounty," "Rose Marie," and "San Francisco."*

***ERNST LUBITSCH** expected to become U.A. producer; Murray Silverstone is now on Coast working on deals.*

***CHAPLIN DENIES** the report that he is to abandon production of "The Dictator."*

***JAMES MULVEY** and Lynn Farnol (of Goldwyn) to Coast to participate in product conferences.*

***UNIVERSAL REPORTS** net first quarter fiscal year ending January 28 of $157,990. All officers re-elected. Charles Prutzman, Special Counsel, elected to board at stockholder meeting as Vice-President and General Counsel.*

***MAX GORDON** and Harry Goetz to make two annually for RKO-Radio. Minimum or two years' deal set.*

***KEITH-ALBEE-ORPHEUM** for year 1938 report net profit of $996,995. B.F. Keith Corporation reports for year net profit of $752,011.*

***BANK NIGHT** has been ruled illegal by Delaware Court.*

***DISTRIBUTORS AGREE** that U.S. loses Czecho market following coup.*

***PARAMOUNT EARNINGS** first quarter this year expected to run over one million dollars.*

***NATIONAL LEGION OF DECENCY** condemned only five of 535 films reviewed in 1938.*

Close-Ups

By

Screencomber

S.P.C.C.

"FILMS have a soporific effect on some people," says the Plymouth *Western Independent*. "I have several friends who tell me they never go to a kinema for this reason—they always sleep."

I number among my friends quite a few who just can't sleep anywhere else, and I am surprised to read in this same paper that a man was found sleeping in a Plymouth kinema when the show finished, and had to be roughly awakened by an attendant. This, I think, is a clear case for action by the Society for Prevention of Cruelty to Critics, who should take steps to see that such brutality does not spread to London, and interfere with the tranquillity of our Press shows.

OUR INVISIBLE STARS

AS I have pointed out previously, the days when films will be so perfect that they won't exist at all grows nearer. The most popular stars are a dummy, and some drawings, while more than one famous producer has stated that colour will never be perfect until you cannot notice it.

Now comes news that John Archer and Alice Eden have been cast for two of the leads in "Career." You probably have never heard of these two, one reason being that there are no such people—frankly they just don't exist. Here then is a novelty that should ensure the success of "Career." two names playing leads.

"Feature parts will," says a news bulletin on the subject, "be awarded to John Archer and Alice Eden (screen names already selected)—the young man and woman yet to be named as final winners in Jesse Lasky's current American radio contest, "Gateway to Hollywood."

But come to think of it some of the funniest bits in "Topper" were where there was nobody there, and the most thrilling scenes in "Invisible Man" were played by a few bandages.

FLATTERY

"SCREENCOMBER'S" long delayed million dollar production programme should reach fruition almost any day now. The fault that it has not matured earlier can be laid at the feet of the football pool promoters, or rather, those teams who have shown a regrettable lack of patriotism by coming through with a draw when it should have been an away win. Thus they have ruined the financial arrangements of one of the biggest production schemes yet visualised.

The Trade, the City and British production in general will take heart at the reassuring statement issued by "Screencomber" on the occasion of the opening of the Flat racing season. With certain unique information at his disposal he shortly expects to have all the finance necessary.

Send two shillings and sixpence for this unique service to "Screencomber," known in the trade as "France's Friend."

"WHAT THE JUICE—"

"Clark Gable, the film star, has been offered a high price for the oranges produced on his ranch—if he will allow them to be marketed with his picture stamped on the boxes and on the individual oranges."—Evening News.

I WONDER what's the reason that makes some people feel
That they'll enjoy their orange more with Gable on the peel?
While there are other players, whose names we'd better skip,
Who just succeed in giving us an overdose of pip.
And some, the apple of our eye, who thrill us to the core,
Though we award the razzberry to those of them who bore.
Then again, we've upstage folk, who constantly get snooty
At certain film comedians because their humour's fruity.
Which reminds me that I once approached a peach, while in the Strand,
But she was fresh, while I, she said, was very nicely canned.

WOOD YOU?

A CERTAIN film star, I read in one of the fan papers, wears a complete wooden wardrobe, not the kind you keep your clothes in, but the clothes you keep in them.

"She enthusiastically sponsors wood for shoes, hat, bag, jewellery and belts," I read. "The advantages of wood," she says, "are many. There is beauty in natural grains; it is impervious to moisture; and at the moment it is novel enough to create excitement.

"Maple, with satiny finish, makes smart sabots . . . a choker necklace and bracelet are made of big beads of various polished woods. . . . The hat has a crown of caramel corded ribbon, while its narrow brim is covered with paper-thin squares of wood, having oak grain. Also made of wood are a hat ornament and bag outlined in ribbon. . . . On her sports clothes she adds the fillip of a belt made of unpolished pine squares on which she has sketched little cartoon characters."

"Screencomber," impressed by the novelty of the get-up, essayed a new dress suit made of wood, and—here is the true story of why he missed the C.E.A. dinner—a misunderstanding with the local pups who had never heard the last line of "Trees"!

Group photographed at the opening of the Odeon, Camberwell. Sitting: Mrs. Cussins, Mayoresses of Camberwell and Lambeth, Lady Mills. Standing: Harry Yorke, Oscar Deutsch, Christopher Stone, Mayor of Camberwell, Mme. Mangeot, Mayor of Lambeth, Andre Mangeot, Sir Ernest Mills, J. G. Allen, of Andrew Mather's successors, the architect, Philip Cussins, the builder, and Leslie Burns, manager

Birmingham S.O. Permit Suspended

INSUFFICIENT STAFF ALLEGATIONS

FOLLOWING complaints concerning the Star Picture House, Gravelly Hill, the Birmingham Public Entertainments Committee has suspended the kinema's Sunday opening permit for the next two consecutive Sundays.

It was alleged that on Sunday, January 22, "a sufficient staff of attendants was not available in the building for the purpose of securing safety" during the performance, and "that in the months of January and February, 1939, the first operator was employed at the said picture house on five consecutive Sundays."

C. C. Ladds, who appeared for Mr. Devey, the owner, announced that Mr. Devey wished to express to the Justices his sincere regret that the incidents should have happened. He was not there to deny either of the offences, but so far as the complaint of under-staffing was concerned there was a simple explanation. Authority was given by the manager to Mr. Devey to take charge as the former was having his night off. Unfortunately Mr. Devey was taken ill and had to be taken home.

In regard to the first operator working five consecutive Sundays and for three weeks having no day off, Mr. Devey knew nothing of this until he received the Justices' complaint. It was apparently due to some misunderstanding between the manager and Mr. Devey concerning the engagement of the staff.

He could assure the Justices there was no possibility of it happening again, as the manager now had absolute and complete control concerning the staff. Three people had now been added to the staff.

The chairman, after a brief adjournment, said he need not remind them that the permit was liable to be withdrawn in the event of a contravention of the conditions. In addition they had laid themselves open to a prosecution under the Cinematograph Act. The Justices felt that the matter was too serious to be wholly met by the assurances given, and had decided to suspend the Sunday opening permit for the next two consecutive Sundays.

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C.E.A. Opposes L.C.C. Bill

Continued from page 3

about kinemas, their names are sufficiently clearly marked to be easily distinguishable at night. (Laughter.) If not there is no reason why they should not be subject to the regulation as much as anyone else."

Scott Cairns, Counsel for the C.E.A., said he would be surprised to hear that anyone who desired to visit a kinema, and, having reached the building, was ever in doubt as to whether it was the particular kinema he wanted. The clause, therefore, was not necessary for anybody's convenience.

The objection of his clients was that the Council would be able to prescribe the size, colouring and other details of the marking of the kinema.

The committee approved the clause with that amendment.

Mr. Cairns, opposing another clause, said that the regulations might say that a name should be in letters not less than half an inch nor more than three inches high, which would be enough to identify a building, but would be no good for a kinema.

Signs Three Inches High!

The Chairman said it was one thing to say that people could put up a name in one place, but it was a different thing to say that they could not put it up in any other number of places they desired.

Would it be possible, he asked, to prevent a kinema putting up as its name anything on the building in letters more than three inches high?

Mr. Turner: "Technically, I suppose, yes. But I cannot conceive what the Council would want by regulations to prescribe a maximum size."

The committee postponed their decision on this point and adjourned.

B.K.S. MEETING

Demonstrations of new apparatus, including a G.E.C. mercury-vapour studio lamp, the 16-mm. Kodascope sound projector, a new Voigt loudspeaker, and the Vinten-Dufaycolor printing machine were given at the B.K.S. meeting on Monday night at Film House.

GLEBELANDS GARDEN PARTY JUNE 10

All the Fun of the Fair to Help C.T.B.F.

GLEBELANDS is again to be the venue of the Benevolent Fund Garden Party which will be held this year on June 10.

Features which proved so popular on the last occasion will again be part of the programme. These include sporting events and a fun-fair under the personal direction of A. S. Moss, which will include a number of novel side shows. Dancing will be from 7.30 to 9.30 p.m.

Leading screen personalities are being invited, both British and American, and every endeavour will be made to obtain personal support for the function.

There will not be a special sit-down luncheon, but a running buffet, where visitors can obtain anything desired. Prices will be strictly moderate.

Arrangements will also be made for special luncheon boxes, at a modest price, which can be purchased for picnic parties in the grounds.

A licence, as last year, is being applied for.

At a recent meeting of the Garden Party and Sports Committee, F. T. Harvey (National Screen) nominated as his successor in the chair W. Turner (First National). Mr. Harvey was cordially thanked for his services last year. The Committee is now constituted as follows: W. Turner (chairman), First National; E. W. Baker, Butcher's; F. Bramwell, Columbia; B. J. Browning, 20th Century-Fox; G. P. Byatt, Paramount; W. H. Clark, First National; Major R. W. Crampin, Kodak; F. T. Harvey, National Screen; J. Godfrey, Radio; W. Kellino, Gainsborough; S. F. Holden, G.F.D.; E. J. Lee, A.B.F.D.; Wm. H. Lee, County Cinemas; W. H. Lock, A.B. Corp.; C. A. Maitland, M-G-M; A. S. Moss, A.B.C.; J. Myers, London Film; representative of G.-B. Corp.; W. J. Smith, United Artists, and S. Young, Pathé.

Travelling Arrangements

A special train, or two if necessary, will be run from Waterloo, to reach Wokingham at about 11 o'clock. Return tickets will be available at a special reduced price and will be obtainable from either the Benevolent Fund offices, or through any Committee members. The return "specials" will leave Wokingham at about 9.45 p.m.

C.E.A. PLAN FOR A.R.P.

C.E.A. headquarters at Broadmead House is to be the centre of organisation for A.R.P. and civil defence for the kinema Industry, the KINE. understands.

Deanna Durbin who stars in THREE SMART GIRLS GROW UP (G.F.D.), which will have its premiere at the Leicester Square Theatre, on March 30

"The Kinema a Great Public Need"

MAYORS WELCOME ODEON, CAMBERWELL

AMAZING scenes of enthusiasm at the opening of the Odeon, Camberwell, gave this popular London district all the atmosphere associated with a West End "first night." Long before 7.30 p.m. "house full" boards were up, and the crowds unable to gain admittance found a dense gathering outside the building, where they watched the arrival of the important guests.

In typical Odeon style, the stage party, headed by Mayor and Mayoress of Lambeth, was piped in by the 1st Batt. the Gordon Highlanders. They were accompanied by the Mayor and Mayoress of Camberwell, Oscar Deutsch, Christopher Stone, Philip Cussins (the builder), his mother, Mrs. Cussins, J. G. Allen (of Andrew Mather's successors, the architect), Ald. Sir Ernest Mills, Lady Mills, Harry Yorke, Leslie Burns (the manager) and Mme. Mangeot and Andre Mangeot.

Opening the kinema, the Mayor of Lambeth (Coun. William Lockyer, J.P.) said it was one of the finest buildings of entertainment that it had been his privilege to enter. In congratulating Odeon on the wonderful comfort and amenities they had provided, he commented on the remarkable effect the kinema had on the social life of the people.

"It is a great public need and we are thankful to Odeon for giving us this building where we can go at reasonable prices within the reach of most of us," he added.

Tributes to the building were also paid by the Mayor of Camberwell (Coun. James H. Round, J.P.), who added his congratulation to the promoters on their enterprise and far-seeing policy which had induced them to erect such a fine kinema in the district.

Christopher Stone, in making an appeal on behalf of the King's College Hospital, made reference to the tragic fire in which four Lambeth children had lost their lives and said that Mr. Deutsch had generously offered to give to this fund 5s. for every pound collected for the hospital.

Oscar Deutsch expressed thanks to the two Mayors for their presence and good wishes. "On looking round the building to-night I think you will agree with me it reflects great credit on those concerned with it," continued Mr. Deutsch, who made complimentary reference to Mr. Allen, of Andrew Mather's successors, the architect, Philip Cussins, the builder, the sub-contractors and workmen.

He mentioned that everything used in the building and equipping of the kinema was British.

For the opening performance the feature film was "Men With Wings."

The Odeon, which stands on the site of one of the earliest legitimate theatres, the Metropole, Mulholland, provides seating for 2,500. The decoration scheme, in pale gold, tones of green, cerise and pale chocolate, has been carried out by Mendenhall, Ltd.

A complete architectural description of the building will appear in the April issue of the IDEAL KINEMA.

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Letter to the Editor

RE-BALLOT FOR V.P.

Appeal for 100 per cent. Poll

May I, through your columns, appeal to those 1,800 independent exhibitors who did not vote in the recent ballot for a new vice-president.

They must now realise the selection of vice-president rests entirely in their own hands. This definitely disproves the rather stupid theory that independents have no say in the matter and that the circuits do the selecting.

I would, most earnestly, ask those members who failed to use their vote last time to see they poll early on the next occasion. I would also ask them to support and vote for Harry Mears.

Here is a man who has the independents' welfare at heart, and we, in this part of the country, know the terrific amount of work he has put in on their behalf and how very successful he has been in fighting their battles.

He has had a lifetime in the Industry and throughout has remained the greatest champion of the small exhibitor.

I do, therefore, appeal to these exhibitors especially to show their appreciation in the only way possible—by returning him at the head of the poll and so let him more easily carry on the good work.

L. M. S. KNIGHT,
Astoria, Bournemouth.

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"THREE SMART GIRLS GROW UP"

Easter Attraction at Leicester Square

"Three Smart Girls Grow Up," the sequel to "Three Smart Girls," one of the screen's most memorable successes which sky-rocketed to fame overnight a 14-year-old singer, whose name now spells charm and popularity throughout the world—Deanna Durbin—is to have its premiere, to which the Trade will be invited, at the Leicester Square Theatre on Thursday, March 30.

This Universal picture has aroused unstinted and unanimous praise from the critics and preview audiences who have seen it in America. Directed by Henry Koster and produced by Joe Pasternak, the now-famous team, who were responsible for previous Durbin pictures, the film pursues the further humorous and romantic adventures of the Craig family. The other two smart girls are Nan Grey and Helen Parrish,

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MARCH 23 AND WED., MARCH 29

NEW PRODUCT ANALYSED

DRAMA

You Can't Get Away With Murder
Bulldog Drummond's Secret Police
First Offenders
Hotel Imperial
The Lady and the Mob
Mr. Moto Takes a Vacation
Within the Law
The Silent Battle
King of Chinatown
Trunk Crime
Twelve Crowded Hours
The Saint Strikes Back

COMEDY DRAMA

Made for Each Other
Wife, Husband and Friend
Midnight
Sudden Money
Sergeant Madden
The Flying Irishman
Magnificent Outcast

MUSICAL

Broadway Serenade

WESTERN

The Renegade Trail
West of Santa Fe

Warner Baxter and Loretta Young in WIFE, HUSBAND AND FRIEND, which 20th Century-Fox is Trade showing on Tuesday, March 28, at the Century Theatre

Thursday

The Renegade Trail (*Paramount*)

Carlton Theatre. **10.30 a.m.**

Cast: William Boyd, Russell Hayden, George Hayes, Charlotte Wynters, Russell Hopton, Roy Barcroft, John Merton, Sonny Bupp, Eddie Dean and the King's Men. **Director:** Lesley Selander.

In the new Hopalong Cassidy film William Boyd proves a friend in need to an unprotected woman and her son, who believes that his father died serving his country, while in reality he is in gaol.

When cattle rustlers start their depredations the boy's father, who has broken out of prison, aids the thieves, secure in the knowledge that for the sake of the boy his wife will not expose him. Then Hopalong comes into the picture and leads the ranchers against the rustlers, and in the final settling of accounts with the rustlers the worthless husband meets his deserved fate.

West of Santa Fe (*Columbia*)

Own Theatre. **10.30 a.m.**

Cast: Charles Starrett, Iris Meredith, Dick Curtis, Robert Fiske, Leroy Mason, Bob Nolan, Hank Bell, Edmund Cobb, Clem Horton, Richard Bottilier, Eddie Hearn, Edward Lesaint, Buck Connor and the Sons of the Pioneers. **Director:** Sam Nelson.

One of the screen's most popular action stars, Charles Starrett, is seen as the hero in Columbia's "West of Santa Fe," which tells of a war among cattle buyers, the one side being honest traders, the other crooks, who attempt to ruin the former by forcing prices down. How the valley is rid of the renegades is said to provide entertainment of the hair-raising type; gun-battles, spectacular breath-taking riding by the ranchers, and thrills in the true Western manner. There is also Iris Meredith, who participates in the romance and the musical range rhythms of the "Sons of the Pioneers."

Made for Each Other (*United Artists*)

Cambridge Theatre. **8.30 p.m.**

Cast: Carole Lombard, James Stewart, Lucille Watson, Charles Coburn, Ruth Weston, Donald Briggs, Eddie Quillan. **Director:** John Cromwell.

Renowned as the screen's foremost "crazy" comedienne, Carole Lombard is cast in her first serious rôle for several years in this David O. Selznick production. It is the poignant story of a young married couple, whose counterparts may be found almost anywhere in the world, a couple struggling to overcome opposing economic forces, their lives complicated by the presence of a good-intentioned but misguided mother-in-law. All the joys, the tragedies, the problems, comedy and romance of young married love are woven into the story.

With Miss Lombard in the rôle of Jane Mason, into whose life comes a balance of happiness and tragedy, and James Stewart as her lawyer-husband, Selznick introduces a new film starring team. For a story of this scope, touching as it does upon many facets of life, it was necessary to gather one of the largest casts ever assembled at any studio, and there are no fewer than 86 speaking parts.

A World Window Technicolor short, "Arabian Bazaar," and a Walt Disney Silly Symphony, "Little Hiawatha," will also be screened.

You Can't Get Away With Murder (*First National*)

Phœnix Theatre. **8.30 p.m.**

Cast: Humphrey Bogart, Gale Page, Billy Halop, John Litel, George E. Stone, Joseph Creehan, Harold Huber. **Director:** Louis Seiler.

Like its predecessor, the successful First National film, "Twenty Thousand Years in Sing Sing," the story dramatises the lives of the inmates of the great American penitentiary, based on the personal experiences of Warden Lawes, formerly a warden of Sing Sing. The leading rôle of this story of crime and punishment is enacted by Humphrey Bogart, a gang leader, who, with members of his gang, is sent to prison. Bogart, in fear of a further charge of murder, attempts while in prison to silence rivals who threaten to betray him, and this affords sensational incident, which enables Bogart to contribute what is described as his most brilliant crook portrayal to date.

The Lady and the Mob (*Columbia*)

Phœnix Theatre. **8.30 p.m.**

Cast: Fay Bainter, Ida Lupino, Henry Armetta, Olaf Hytten, Harold Huber, Richard Fiske, Warren Hymer, Lee Bowman, Joe Caits, Joe Swayer, Inez Palange, Forbes Murray. **Director:** Ben Stoloff.

Fay Bainter, who has just received the Academy Award for the outstanding supporting screen performance of 1938, is elevated to stardom in "The Lady and the Mob," a fast-moving comedy-thriller, in which she is cast as a wealthy, high-spirited society woman, who, deciding to take the law into her own hands, sets out to clean a town of a blackmailing gang of racketeers in unorthodox and hilarious fashion. Co-starring is Ida Lupino, who plays the part of her prospective daughter-in-law and co-collaborator in this amazing town-purifying crusade.

How these two women, aided by a reformed ex-convict, ultimately unmask the highly placed criminals is related in a sequence of thrilling events, with Fay Bainter, the public-spirited crusader, eventually ending her activities in jail, whilst Ida Lupino risks her neck in a danger-filled romance.

Friday

Bulldog Drummond's Secret Police (*Paramount*)

Carlton Theatre. **10.30 a.m.**

Cast: John Howard, Heather Angel, Reginald Denny, Leo Carroll, E. E. Clive, H. B. Warner, Elizabeth Patterson. **Director:** James Hogan.

In the best "Sapper" vein is the latest Bulldog Drummond adventure, "Bulldog Drummond's Secret Police." The popular sleuth is on the eve of his marriage when he discovers that a mysterious crook is interested in a hidden treasure buried beneath the old Drummond mansion. A professor, whose researches have also revealed the existence of the treasure, provides an obstacle in the criminal's path and is speedily put out of the way. The death of a police officer and Drummond's valet follows. Drummond and his girl discover a secret panel, but eventually find themselves trapped in a subterranean chamber with a spiked roof which commences to descend. A clever touch of humour affords relief from the tension as the hero again prepares for his marriage.

First Offenders (*Columbia*)

Phœnix Theatre. **3 p.m.**

Cast: Walter Abel, Beverly Roberts, Johnny Downs, Iris Meredith, Robert Sterling, John Tyrrell, Forbes Murray, Pierre Watkin, Warren McCollum, James Gladden. **Director:** Frank McDonald.

Taking into consideration the originality of its theme, and the advance reports received, "First Offenders" should prove a popular subject with audiences of every type. It tells the story of Fred Gray, young high-school graduate, who has just slain his sweetheart, Ann Blakely. Gregory Stone, assistant district attorney, obtains a confession from the boy. It is a story of adolescent love—of a murder and suicide pact when parental objections prevent their marriage. Stone, having obtained a conviction, in self condemnation resigns and then, with the aid of an important group of wealthy business men, starts a trade farm for the benefit of youthful criminals. The manner in which Stone is betrayed by the boys he sets out to help, and how, eventually, he is rewarded, provides plenty of action, drama, suspense and thrills.

Hotel Imperial (*Paramount*)

Cambridge Theatre. **7 p.m.**

Cast: Isa Miranda, Ray Milland, Reginald Owen, Gene Lockhart, J. Carrol Naish, Curt Bois, Henry Victor, Albert Dekker, the Don Cossack Chorus. **Director:** Robert Florey.

In gripping and exciting fashion "Hotel Imperial" tells of the havoc wrought by war on the intimate human relationships of men and women. It is 1916 during the Galician campaign. Into the baroque splendour of the Hotel Imperial march strange guests. First it is in the hands of the invaders, then recaptured.

To discover the man responsible for the downfall and death of her sister Anna has become a chambermaid in the hotel and at first suspects Ray Milland, an Austrian officer, who assumes the disguise of a waiter to avoid capture. Later she discovers her mistake, but the intervention of a spy provides a new clue. She learns the spy's secret and warns the Austrian troops of an enemy plot. Anna is captured and prepares to face a firing squad but rescue is at hand. While Lieut. Nemassy and Anna make their plans for the future the staff of the Hotel Imperial are once again dressing the hotel as a patriotic Austrian establishment.

Monday

Mr. Moto Takes a Vacation (*20th Century-Fox*)

Century Theatre. **11 a.m., 3 p.m. and 8.30 p.m.**

Cast: Peter Lorre, Joseph Schildkraut, Lionel Atwill, Virginia Field, John King, Victor Varconi, G. P. Huntley, Jun. **Director:** Norman Foster.

This new mystery drama presents the Japanese sleuth, disguised as a professor, called in to guard the crown of the Queen of Sheba, unearthed by a brilliant archæologist. In a ship bound for America, Moto meets several persons who come under the category of suspects.

An attempted robbery of the crown is foiled by an inane young Englishman, a passenger on board the boat, who trails the crooks and notifies the police. There is an abundance of action in a museum in which the crown is on show, and a thrilling climax is reached when Moto makes a sensational discovery.

Within the Law (*M-G-M*)

Cambridge Theatre. **3 p.m.**

Cast: Ruth Hussey, Aggie Lynch, Tom Neal, Samuel S. Hinds, Paul Kelly, Paul Cavanagh, Lynne Carver. **Director:** Gustav Machaty.

The play, which has been filmed previously with Norma Talmadge starring, tells of a girl railroaded to gaol for a petty crime she did not commit. There she studies the law with relentless determination. When released, she dedicates her life to making her persecutor suffer for the injustice inflicted on her. Always she keeps "within the law." The story reaches its high point when the son of the man who sent her to gaol falls in love with her.

Gustav Machaty, the director, was the director of "Ecstasy," starring Hedy Lamarr. Ruth Hussey plays the rôle of Mary Turner, the memorable victim of injustice. Her prison companion, Aggie Lynch, is Rita Johnson. Tom Neal is seen as the boy, Mary's persecutor is Samuel S. Hinds as Edward Gilder.

Broadway Serenade (*M-G-M*)

Cambridge Theatre. **8.30 p.m.**

Cast: Jeanette MacDonald, Lew Ayres, Ian Hunter, Frank Morgan, Wally Vernon, Rita Johnson, Virginia Grey, William Gargan, Katharine Alexander, Al Shean, Esther Dale, Franklin Pangborn, E. Allyn Warren, Paul Hurst, Frank Orth, Esther Howard, Leon Belasco, Kitty McHugh, Kenneth Stevens. **Director:** Robert Z. Leonard.

"Broadway Serenade" is Jeanette MacDonald's first solo starring picture since she signed a M-G-M contract, in which she has had no singing lead opposite. It presents a similar background to "Sweethearts," that is, the production of a New York musical play. The action takes place principally back-stage and before the footlights, also in night clubs, cafés, theatrical boarding house, a New York railroad station, etc. The music ranges from the operatic melodies of Puccini and Offenbach, through favourites of the Gay 'Nineties to a group of strictly modern numbers, specially written for the picture.

The Silent Battle (*Paramount*)

Phœnix Theatre. **7 p.m.**

Cast: Rex Harrison, Valerie Hobson, John Loder, Muriel Aked, George Devine, Carl Jaffe, John Salew, Kaye Seeley, Megs Jenkins. **Director:** Herbert Mason.

Based on the prize-winning French novel, "Le Poisson Chinois" by Jean Bommart, the film has been brought into line with more recent events in Europe and deals with a crisis in which the peace of the Continent is threatened by the possibility of an outbreak of hostilities between two Balkan countries.

From the opening shots, which take place in a Paris apartment, where an international group are meeting, the action moves swiftly through a newspaper office to the home of a reporter who is striving to disentangle the threads of diplomatic intrigue. Rapidly the scene shifts to the Simplon-Orient express, where swift moves in the diplomatic game have their counterpart in decisive action by the secret agent as the express thunders on its way.

Rex Harrison gives a convincing portrayal of that curious character the "Chinese Fish," who moves in mysterious, but effective fashion in carrying out his daring missions.

Tuesday

King of Chinatown (*Paramount*)

Carlton Theatre. **10.30 a.m.**

Cast: Anna May Wong, Akim Tamiroff, J. Carroll Naish, Sidney Toler, Philip Ahn, Anthony Quinn, Bernadene Hayes, Roscoe Karns, Richard Denning, Archie Twitchell. **Director:** Nick Grinde.

Anna May Wong, who always brings an air of Oriental self-assurance to her rôles, is the hard-headed surgeon and daughter of Chinatown's chief citizen. She is driven by two devotions: one, to be a good surgeon; the other to aid her war-torn country with an ambulance corps; she achieves the latter objective by sticking relentlessly to the former.

Cast as the defiant racketeer who is tamed when an accident places him in her hands, Tamiroff turns in the type of performance audiences now expect of him. He is arrogant and lawless as the racketeer, but a man able to see the other side of life as the patient.

Wife, Husband and Friend (*20th Century-Fox*)

Century Theatre. **11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.**

Cast: Warner Baxter, Loretta Young, Binnie Barnes, Cesar Romero, George Barbier, J. Edward Bromberg, Eugene Pallette, Helen Westley, Ruth Terry. **Director:** Gregory Ratoff.

Loretta Young and Warner Baxter, who were teamed together in the successful "Wife, Doctor and Nurse," appear together again in "Wife, Husband and Friend," a special Darryl Zanuck production, the story of which deals with a socially inclined wife who has ambitions as a singer. Her husband reluctantly is obliged to abet her.

Her career as a vocalist receives many checks, and meanwhile her husband himself takes secret singing lessons and eventually scores a big success. When his girl-friend persuades him to appear with her in grand opera he is a complete flop. A happy reunion and a halt to all operatic hopes is the result.

The principal song number, by Samuel Pokrass and Walter Bullock, is "Drink from the Cup of Tomorrow."

Trunk Crime (*Anglo-American*)

Phœnix Theatre. **3 p.m.**

Cast: Manning Whiley, Barbara Everest, Michael Drake, Thorley Walters, Hay Petrie, Eileen Bennett, Lewis Stringer, Ian Fulton, Tom Gill, Geoffrey Gabriel. **Director:** Roy Boulting.

The second Charter Films' production is

LONDON TRADE SHOWS are continued on page 19

John Howard and Heather Angel in a scene from BULLDOG DRUMMOND'S SECRET POLICE (Paramount)

C.E.A. PANELS AT WORK ON SERVICING AND TELEVISION

General Council's Full Agenda

MOVE TO STOP "BANK NIGHTS"

THE new president of the C.E.A. (E. J. Hinge) presided at his first General Council meeting on Wednesday of last week, when he extended a hearty welcome to the new delegates. A very full agenda covered various aspects of the Association activities, and particular interest was centred in the report of the Television Committee, which is dealt with fully elsewhere.

Letters of regret for absence were received from Messrs. C. Littler, T. Fawley Judge and A. Peel, all of whom were kept away through illness.

Air Force Trailerettes

A letter of thanks from the Air Ministry for the co-operation of the association in recommending the exhibition of their trailerettes was noted with appreciation.

Kinema Labour Conditions

The GENERAL SECRETARY gave a brief report on a supplementary question asked in the House of Commons on February 2 by J. J. Lawson in regard to labour conditions.

He stated that he had written to Mr. Lawson, who apparently had not been in possession of certain facts regarding the C.E.A.'s negotiations with the N.A.T.K.E., as a result of which Mr. Lawson had written that he would not need to put any further questions on the matter as it stood. Correspondence and interviews had also been had with Mr. O'Brien, of the N.A.T.K.E., on propaganda likely to damage the good relations existing between his association and the C.E.A., and his Trade Union had published a statement which clarified the situation in this respect.

King George's Jubilee Trust

The Council of King George's Jubilee Trust, at which His Royal Highness the Duke of Gloucester presided, conveyed their warm thanks to the association for the help given in connection with this year's *Christmas Pie*. In spite of the difficulties prevailing at the time of publication record sales have been achieved, and the benefit accruing to the Trust is more or less the same as in previous years.

P.R.S. Agreement

The President and General Secretary were authorised to sign an agreement with the Performing Right Society renewing their agreement for two years on the same terms as at present, except that the rate of discount shall be 5 per cent.

"Bank Nights"

The introduction of "Bank Nights" in certain districts was raised and discussed. It was explained that the procedure was for a kinema to have a ticket which could be torn off and, on a given night, an announcement would be made of a lucky number which entitled the holder to a monetary prize. The announcement was also relayed to outside the kinema and the holder of the winning number had to claim his prize within a stated time, usually about three minutes, or the prize was carried forward to the next week.

C. H. BELL gave information on how the menace had grown in the United States.

After discussion it was moved by R. S. BROMHEAD, seconded by S. K. LEWIS, and agreed:—

> "That this General Council most strongly deprecates this practice and at its next meeting will give its opinion as to what steps it proposes to take to stop such a practice."

Obituary

The PRESIDENT referred with regret to the passing of two old members of this Industry—Dixon Scott, former delegate from the Northern Branch, and John Houston, the most efficient secretary of the Scottish Branch. Those who attended the meeting in Glasgow last year would remember how well John Houston looked after their comfort and needs and would regret such a valuable member of the association was no longer with them. To the relatives and the branches of both members they tendered their sincerest sympathy.

Contracts of Service

A memorandum on "Contracts of Service" was adopted, and it was agreed to circulate it to members, together with a standard form of agreement prepared by the solicitor.

Entertainments Tax

The GENERAL SECRETARY submitted for formal approval the letter which had been addressed to the Chancellor of the Exchequer setting out the association's claim that entertainments duty should start at 1d. and not 1½d. as at present. The letter to the Treasury had been acknowledged.

Annual Dinner Cabaret

The PRESIDENT, on behalf of the General Council, expressed appreciation and thanks for the very excellent cabaret which had been staged at the annual dinner by George Black, under the personal supervision of Cyril Percival. He also complimented Mr. Crow on his work and activities in this direction.

Next Meeting

In view of the Easter holiday the next meeting of the General Council was arranged for Wednesday, April 19, in London.

R. S. BROMHEAD said the Luncheon Club, under the chairmanship of E. J. Hinge, invited all those who had received past president and long-service badges to attend the next luncheon on April 19 as guests of the club.

MEN WHO WILL KEEP WATCH ON 'VISION

Technical Report Presented

A technical report on television was submitted to delegates of the General Council, and the following were nominated to form a permanent committee to deal further with the subject:—

S. Bernstein, A. S. Moss, Major Bell, R. S. Bromhead, C. P. Metcalfe, C. S. Joseph, A. Cansfield, S. K. Lewis, H. Newbould, W. Carr, L. Dickson, R. P. Rutherford, F. Norman-Wright, Coun. H. P. E. Mears, C. Wren.

The full text of the report and the discussion in which charges were made that the General Council had neglected television appears on page 55. A statement on page 60 from Solomon Sagall, chief of Scophony, challenges the findings in so far as they relate to the mechanical means of reproduction used by Scophony.

Names of 1939 Officials and Committees

NEW BALLOT DATE FOR V-P

IN view of the draw for the vice-presidency of the Association at the annual general meeting, the matter was discussed by the subsequent meeting of the General Council, to whom President E. J. Hinge briefly reviewed the position. Later information from Panton Street states that ballot papers for re-voting will be sent to members on March 28, returnable by April 18. The election of officials and others resulted as follows:

A. J. Gale, O.B.E., J.P., who was unanimously re-elected as hon. treasurer, expressed his sincere thanks for the confidence shown in him, and promised to carry out his duties to the best of his ability.

Trustees: Messrs. A. J. Gale, F. W. Morrison and J. Pollard were unanimously re-elected as trustees.

Auditors: Messrs. Stoy, Hayward and Co.

Committee Elections

Ballots were taken for committees, and the following results announced from the chair:—

Legal, Finance and Parliamentary Committee: E. J. Hinge, K. A. Nyman, Major Gale, General Secretary, and J. E. Anderton, R. S. Bromhead, J. R. Dovener, T. H. Fligelstone, S. K. Lewis, J. Mather, C. P. Metcalfe, F. A. Prior, A. B. Watts, Coun. J. Welsh, J.P.

Joint Investigation Committee: (re-elected) T. H. Fligelstone, Coun. R. E. Richards, and the General Secretary.

British Board of Film Censors: (re-elected) Representatives—T. H. Fligelstone, C. P. Metcalfe, F. W. Morrison, A. J. Gale. Deputies—J. Pollard, R. S. Bromhead, J. X. Prendergast, K. A. Nyman.

Negotiating Committee: E. J. Hinge, A. J. Gale. (Re-elected): K. A. Nyman, C. P. Metcalfe, T. H. Fligelstone, F. A. Prior, S. L. Bernstein, A. B. King, C.B.E., J.P., A. O. Ellis, John Maxwell, Oscar Deutsch, A. W. Jarratt, and the General Secretary.

Interviewing Committee: (re-elected) E. J. Hinge, K. A. Nyman, A. J. Gale, C. P. Metcalfe, T. France, S. K. Lewis, H. Shanly, A. Caplan, L. A. V. Plumpton, Coun. J. Welsh, J.P., J. Alexander, F. G. W. Chamberlain, and the General Secretary.

SERVICE COSTS TALKS WITH W.E.

Further Meeting to Take Place

At last week's meeting of the General Council, the Western Electric Committee reported that it had had a full interview with Mr. Stevenson, the president of E.R.P.I., and Mr. Palmerton, managing director of the Western Electric Co.

It is too early to estimate how much progress was made at that meeting, states the report, but the Committee had since received a communication from Mr. Palmerton, in which he intimated that he is considering certain aspects, which he will be prepared to discuss at a further meeting.

This meeting took place on Wednesday evening, but the full report of the proceedings will not be available until the next meeting of the General Council.

SHEFFIELD C.E.A. DATE

The monthly meeting of the Sheffield C.E.A. was not held last Wednesday, and it has been decided to hold it on March 29, at the Danum Hotel, Doncaster, at 3 p.m.

Seat Price Racket Allegations Challenged

C.E.A. PROTEST AGAINST NEWSPAPER ARTICLES

THE useful counter-propaganda activities of C.E.A. headquarters were commented upon by the delegates at the last meeting of the General Council. Instances were given of the utility of various representations made not only, as in the case of such mis-statements in the House of Commons, uttered by J. J. Lawson, M.P., but also in respect of articles appearing in the lay Press containing unfounded allegations concerning seat prices, etc.

The latter subject was again referred to when General Secretary Fuller read correspondence with the *Sunday Pictorial*, an article in which had been the subject of discussion at the last meeting of the General Council.

It was reported that Frank Tilley had written to the assistant editor (A. Roland Thornton) to the journal pressing for a reply to the Association's complaints in regard to allegations made in an article by Peter Wilson. A demand was made for substantiation of the statements made, or their withdrawal. Receiving no reply to this letter, a direct approach was made to the editor (Hugh Cudlipp), with the result that Mr. Thornton wrote declaring that he had replied to the original letter and enclosing a copy of his communication, which, Mr. Fuller declared, "most certainly never reached this office."

In this letter Mr. Roland Thornton stated:

"My position with regard to Mr. Wilson is unchanged. May I say, however, that I have had independent inquiries made for the last fortnight at various kinemas throughout London, and as the result of these we find that there can be no general complaint about the way in which the public are treated in regard to seating.

"We realise, of course, that the cases which came before the L.C.C. Committee were most probably isolated ones, and perhaps Mr. Wilson's experience was in this category.

"I know that your association is most anxious to keep faith with the public and possibly the happy outcome of my investigation is the result of the publicity given to the proceedings of the L.C.C. Committee and Mr. Wilson's mention of the matter."

Warren William in a scene from THE LONE WOLF'S DAUGHTER, which Columbia Trade showed on Wednesday

Similar protests have been lodged by the Association in respect to an apparently syndicated article that appeared under dates ranging from February 7 to 11 in the following provincial newspapers: *Brighton Standard, Oldham Evening Chronicle, Southport Visiter, Central Somerset Gazette, Leeds Guardian.*

STANDING ROOM ONLY.

"At last the Cinema Exhibitors' Association are waking up to one of the kinemagoers' commonest causes of complaint. I mean the 'cheap seats full racket.' A few days ago I went to one of the newest luxury kinemas in Town and found large notices stating that all the cheaper seats were full. At the risk of standing my friend insisted on trying the half-crown seats. Despite the fact that 3s. 6d. and 2s. 6d. seats had been marked 'full,' we found ourselves seated in an empty row. An inquiry to the manager merely elucidated a polite apology and the explanation that it had been a mistake in counting. But when I thought of the long line of people queued up in the biting cold outside I am afraid my sympathies were not with the kinema. Now I hear this cause of complaint is becoming even more prevalent and that at last the authorities are taking action. I think all kinemagoers will agree it is high time."

In his letter Frank Tilley pointed out that as there is a London County Council rule in force with regard to seat-price allocations, and as this rule is being observed strictly, as indeed are all local and other authorities' rules, by exhibitors, the Association was seriously concerned about the accuracy of the statements they had published, and requested the courtesy of being

Continued at foot of next column

informed of what was meant by "a few days ago" and at which of the "newest luxury kinemas in Town" the events alleged took place.

Replies have so far been received from the *Central Somerset Gazette*, the *Southport Visiter* and the *Brighton Standard*; the former promised a reply within a few days, and the editor of the *Brighton Standard* stated:—

> "I have no personal knowledge of the matter, so am unable to give you any further information. The article referred to was supplied by a London news agency of reputation. I shall be pleased to publish any disclaimer you may desire to make and give it full publicity in my columns."

It was agreed to give as wide publicity as possible to the correspondence, a copy of which should also be sent to the London County Council.

SEAT CONTROL IN SWANSEA

L.C.C. Ruling Adopted

Swansea Watch Committee has followed the example of the London County Council and recommends a measure of seat control in kinemas.

The new rule involves the exhibition of a priced seat plan for at least half an hour prior to the opening of the premises to the public, and during the whole time that the theatre is open adherence to such fixed prices throughout the day.

While any seat is unoccupied no person desiring to occupy such a seat shall, without reasonable cause or excuse, be kept waiting longer than is necessary for such seat or be refused admission to the premises for the purpose of occupying such seat.

The position of various priced seats must also be indicated by notices in the auditorium.

The Watch Committee has also adopted the "H" category ruling which prevents any child under 16 years from witnessing a "horrific" film.

"ICE FOLLIES OF 1939"

Scenes from ICE FOLLIES OF 1939, the spectacular picture which M-G-M Trade showed on Wednesday. Joan Crawford is starred and the cast includes James Stewart, Lew Ayres, Lewis Stone, Lionel Stander, Truman Bradley, Bess Ehrhardt, Marie Blake, Mary Forbes, Charles Brown. Reinhold Schunzel, directed

TELEVISION FEARS IN N. WESTERN AREA

Support for "Urgent Action Committee"

"PIOUS RESOLUTION" WARNING

TELEVISION was the principal topic discussed at Friday's meeting of the North-Western Branch. It was decided to send a message to General Council, welcoming the decision to set up an "urgent action committee"—this description being that applied to the televison committee by W. J. Speakman, who presided.

In the course of his report of the last General Council meeting, Mr. Speakman stated the committee to which R. P. Rutherford, of North-Western branch, had been appointed, would interview the B.B.C., the Baird Co., the Scophony Co., K.R.S., the Postmaster-General, and others who were concerned in television development. The plan of attack was to get them to abstain from televising films or variety shows other than those for which the B.B.C. was directly responsible.

Referring to recent demonstrations, P. M. Hanmer said a difficulty had been to get a picture of reasonable clarity. Whilst some success had been achieved in overcoming this and pictures were now being shown on big screens, trouble seemed to have been encountered from fogging. Apparently this was the fault of the camera, though newsreels were coming through perfectly.

Preparedness

Ald. E. Trounson remarked that those who attended the Council meeting were impressed by the fine speech by Major Gale, who pointed out exhibitors were not fully alive to the dangers to their interests arising from television. Programmes could now be satisfactorily transmitted within a radius of 80 miles from London. What could be done there could also be done from Birmingham and other places when the cables were laid. The General Council was wise in appointing an action committee, so that exhibitors would not be waylaid as they had been in the past.

R. H. GODFREY

One delegate mentioned he had been informed that 400 to 500 television sets per week had been sold in the London district in the last two months. These were home sets.

Ald. Trounson: They are even installed in hairdressers and tea-shops.

How Action Might be Taken

R. H. Godfrey, who suggested the sending of a resolution to C.E.A. headquarters, welcoming the formation of the Television Committee, said the entertainment Industry had at its disposal the means of checking developments so far as they adversely affected the kinema. He referred particularly to the film artistes, the music and the film itself.

This would not be a dog-in-the-manger policy. All it was concerned about was conserving its own interests as an entertainment force. Gracie Fields, George Formby and others drew huge salaries from film production and also gave broadcast performances, but their reputations were largely made by their work for the films.

In moving a resolution endorsing the action of the General Council in appointing a television action committee, Mr. Godfrey thought the branch should express the opinion that the whole entertainment Industry should combine and endeavour to stop film artistes appearing in television programmes.

H. E. Radam seconded. "Unless we have the solid backing of the K.R.S.," he said, "this will be a merely pious resolution."

It was no use trying to stop television. All that exhibitors could do was to prevent it being used in a manner detrimental to them and becoming competitive with film entertainment.

C. Davies reminded the meeting that the two principal television systems were linked up with the two principal kinema circuits.

Menace of Home Sets

After further discussion, R. H. Godfrey made the observation that "Every home set sold meant a few seats lost to the kinemas in the district, if entertainment films produced for commercial kinemas were sent out."

Ald. E. Trounson expressed the view that there would be another reaction, because if feature films were televised they would lose value for the kinemas. The film concerns could not have their cake and eat it. There would be a collision before long.

W. J. Speakman reiterated it was outside their province as exhibitors even to try to restrict the sale of home sets, but the committee could legitimately endeavour to restrict the type of entertainment.

The resolution proposed by R. H. Godfrey was unanimously adopted.

Police Consulted on Free Show Menace

ADVICE ALSO SOUGHT FROM MIDLAND C.E.A.

HOW exhibitors in a small town near Liverpool are adversely affected by occasional shows given in a local hall which is not adapted for kinema entertainment was explained by a local licensee at the meeting of the North-Western Branch. In this particular building, he said, there were loose seats, only one or two exits, and no proper facilities for projection. He was unable to state whether non-flam film was shown.

The Chairman pointed out that if non-flam or slow-burning film was used then there was nothing to stop these shows being held, though the position might be altered when the new Kinematograph Act came out.

D. C. Walls stated much trouble had been experienced in Birmingham, where exhibitors made a careful investigation of conditions in these various halls (not kinemas) where films were shown. A comprehensive report was prepared in which the shortcomings of these places were enumerated. A letter was sent to the licensing authority pointing out the facts and expressing concern lest a disaster should occur at one of these small halls not properly equipped to show films. The Birmingham authorities were now trying to bring these places under a rigid system of control.

The branch decided to send a letter to the police authority for the Ormskirk district, asking whether a local building where kinematograph performances were given conformed to the Cinematograph Act, 1909. Instructions were also given to the secretary to write to the Birmingham C.E.A. to obtain information of what had been done in that district.

Wallasey Exhibitors' Note

R. P. Rutherford reported the Wallasey Watch Committee had pointed out to local licensees that they viewed with disfavour the holding of spotlight competitions in kinemas and expressed a hope such competitions would be discountenanced. Mr. Rutherford thought this note of warning should be heeded by managers and proprietors.

Vice-Presidency

Ald. E. Trounson reported on the result of the election for vice-president. Never before in the history of the association had parallel figures been returned. There was a tie, each of the candidates having received 1,313 votes.

It was a most awkward situation for the president. Two alternatives faced the general council—(1) one of the candidates to withdraw, enabling them to elect the other; and (2) hold another ballot. However, it was decided to take the latter course.

Support for Dovener

Ald. Trounson then moved the following resolution:—

"That this branch approach other branches of the C.E.A. asking for their support in connection with the fresh ballot, papers for which will be distributed on March 28, to be returned not later than April 18."

This was a necessary step to take, because there might be many nominees who, having voted in the recent election, might not, unless their attention was drawn to the fact, vote again. This resolution, if adopted by the branch, would probably be effective in securing a good vote. Incidentally, the branch would be pleased to know that Mr. Dovener, who had served on the Legal, Parliamentary and Finance Committee for several years, had again been elected.

R. P. Rutherford seconded the resolution, which was carried unanimously.

P. M. Hanmer: I believe this was the biggest ballot that has ever taken place.

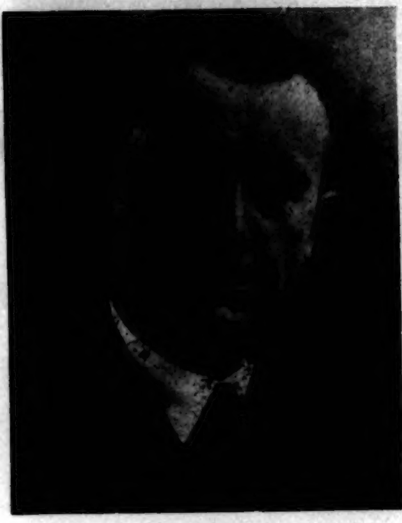
"I was definitely disappointed by the result when I found it was a tie," confessed J. R. Dovener. He was deeply appreciative of the confidence that had been shown in him not only by exhibitors in the North-Western Branch territory, but throughout the country.

B. Allman suggested the ballot papers could be distributed with a business reply paid envelope. This might induce a bigger vote.

'Phone Broadmead House

Disappointment was expressed at there being no information from headquarters on a meeting which representatives of General Council had with Western Electric on service charges. A telephone call was put through to Broadmead House, as the result of which Ald. Trounson stated that a further meeting would take place in the course of a few days. Exhibitors generally were apprehensive and uneasy because many of the existing ten years' leases were about to expire, and pressure was being exerted on exhibitors to renew.

Amongst the matters dealt with in the report of the General Council, Mr. Speakman said that Norman Hart, the solicitor of the association, was preparing a model form of labour agreement, and in due course this would be circulated to members.


W. J. SPEAKMAN

PROJECTIONISTS OMITTED FROM N.S. HANDBOOK

Inquiry to be Made from Panton Street

The question was asked whether the terms of this service agreement could not be incorporated in the booklet enumerating the terms of the agreement signed by the branch and the N.A.T.K.E. The answer was "No."

Omitted from N.S. Handbook

B. Allman pointed out that in the National Service handbook there was no mention of chief operators, who evidently were not in the reserved occupations class. As these men had charge of the technical equipment of buildings which, in some cases, seated 3,000 persons, was not this a serious omission?

P. M. Hanmer said he understood Sir John Anderson had declared they were exempt.

It was agreed that an inquiry should be made from C.E.A. headquarters on the point.

Ridiculous Bars

Concerning unfair bars, the General Secretary stated, in a letter to the branch, that this was an extremely difficult matter, but it was engaging attention, and in due course a further letter would be despatched.

C. Davies mentioned he was interested in a kinema in Lancaster—"miles away from anywhere, right in the wilds"—and it was barred by a Preston theatre, 25 miles away. Although he had confirmation of a programme, because of this bar he was asked by the renter to move his date.

Other instances of alleged unfair bars were mentioned. It was stated that a theatre at Urmston, near Manchester, was barred by Newcastle-on-Tyne, 76 miles away; and that Chester barred practically the whole of North Wales.

One exhibitor commented the circuits were largely responsible for these bars; the renters would be delighted if they could be abolished.

Trade Union Grading

There was submitted in printed form details of the agreement recently signed on behalf of the branch with the N.A.T.K.E., and the Transport and General Workers' Union. It contains details of working conditions and conciliation arrangements, and the classification of theatres in six categories—grade one, grade two, grade three, grade four sub-grade A and sub-grade B.

There are two grade-one kinemas in the North-Western branch; 22 grade-two kinemas; 37 grade-three kinemas; 94 grade-four kinemas; 40 sub-grade-A kinemas; and 19 sub-grade-B kinemas. Each of these 214 theatres is named and graded. North Wales is excluded.

The Chairman explained that although the agreement had been printed in booklet form the copies just received from the printers had not been checked.

As soon as a careful scrutiny had been made it would be sent out to members.

Sunday Opening Conditions

Mr. Holland called attention to the clause dealing with time off and remuneration for Sunday performances. The manner in which the clause was originally worded left room for misunderstanding and should be redrafted.

J. M. Cannon (G.-B.) said the clause had been altered to some extent. In the first place it referred to "Sunday performances." It had now been amended to "Occasional Sunday performances." The branch negotiating committee had already stated its views and had asked a trade union representative to put their iideas in writing.

Status of Nominees

P. M. Hanmer called attention to an advice of a change of nominee. He asked whether the Branch Secretary was informed of the status of new nominees.

J. R. Dovener answered in the affirmative.

It was agreed that in future the agenda paper should mention the position held by any new nominee.

Sunday Opening

R. P. Rutherford indicated that the Warrington Watch Committee had granted an application for Sunday opening for October 8 and November 26, on the understanding that 10 per cent. of the proceeds would go to specified local charities.

Association to Protect Eire Exhibitors

INDEPENDENTS WILL UNITE

Delegates to Meet Government

THE probe into the Industry in Eire, which is now proceeding by the Department of Industry and Commerce on behalf of the Government, was carried a stage further last week, when an Association was formed representing the small and independent kinemas of the country.

Already representatives of the Theatre and Cinema Association (Ireland) and of the local branch of the K.R.S. have given evidence before the Government's Inter-Departmental Committee, formed to inquire into "the problem of the kinema and its relation to national life and culture."

The committee have been anxious to meet representatives of the independent and smaller houses, especially those in the provinces. As a result of this a large number of the owners met in Dublin to discuss how best their interests could be protected. It was agreed to form an Association of Provincial Exhibitors and send a delegation to give evidence before the inquiry.

Members of the delegation appointed are: The Rev. J. O'Doherty, C.C., Balbriggan; J. M. Stanley, Dundalk; P. Delahunty, Thurles; C. Dann, Longford; C. Sylvester, pioneer Irish exhibitor, Navan and Armagh; J. G. Murphy, Drogheda; T. Doyle, Enniscorthy; W. J. Barry, Roscrea, and P. J. Mulligan, Ballina.

An organising committee was also formed, and it is hoped to include all the kinemas in the provinces in the new association.

PRESIDENT AT DUBLIN PREVIEW

"In the Footsteps of St. Patrick"

A preview of "In the Footsteps of St. Patrick," made in Belfast under the direction of Richard Hayward, was held in the Dublin Regal Rooms Cinema, and attended by leading members of the Trade and prominent citizens.

The guests were introduced to Mr. Hayward, who earlier in the morning had been received by Dr. Douglas Hyde, President of Eire, and the Lord Mayor of Dublin (the Right Hon. Alderman Alfred Byrne, T.D.).

The film was screened last week at the Theatre Royal as part of an all-Irish kine-variety programme.

MANAGER "NOT GUILTY"

Manslaughter Charge

A Dublin jury returned a verdict of not guilty in a case before the Circuit (Criminal) Court, in which Charles S. B. Sheridan, Leeson Park, Dublin, manager of the Pavilion Picture House, Dun Laoghaire, had been charged with manslaughter by knocking a man down with a motor car he was driving.

DUBLIN MIDNIGHT MATINEE

Through the courtesy of the management of Irish Cinemas, Ltd., a successful midnight matinée was held in the 4,000-seater Dublin Theatre Royal last week in aid of the Whitefriars Street reconstruction fund.

CEYLON, NEWTON HEATH

Opened on Monday

Built to replace the kinema of the same name in Ceylon Street, the new Ceylon Kinema, Thorpe Road, Newton Heath, Manchester, opened on Monday, March 20. Henry Elder, architect, of Roberts, Wood and Elder, Manchester, has designed the frontage in brickwork, with a black glass panel portion over the entrance for advertisements; loose letters are fitted into the panel and illuminated from the rear.

Seating accommodation is provided for 810 persons (including 150 in the balcony), compared with about 350 in the old theatre.

Western Electric sound equipment and Kalee type 12 projectors are installed.

Mrs. Pickering is manageress.

GENERATOR POWER CHARGES

A Case for C.E.A. Advice

At the meeting of the North-Western Branch Dennis C. Walls made a statement in explanation of a Press cutting relating to an application supposed to have been made by the Roxy, Birkenhead, for a reduction in electricity charges, relevant to which the Chairman had commented that it might be advisable in such cases for the exhibitor to lay his case before the branch with a view to a collective application being made.

Mr. Walls said this was not an application for a reduction in electricity charges. The Birkenhead authority wanted to charge for electrical energy to drive a generator at the lighting tariff. As the generator operated on 400 volts and the lighting load was 230 volts he contended that power to drive the generator should be at a lower rate.

The electrical engineer, however, contended that as the output of the generator was partly for lighting purposes it should come under the lighting tariff.

The Chairman made the suggestion that Mr. Walls should take advantage of the services of the C.E.A. electrical consultant.

BUTCHER'S FILM SERVICE PRESENTS

GEOFFREY TOONE

SALLY GRAY

DOROTHY DICKSON

SWORD of H

A BUTCHER Empire PICTURE

PROVINCIAL TRADE SHOWS

LIVERPOOL	Thurs.,	Mar. 23	10.45 a.m.	Forum
BIRMINGHAM	Fri.,	Mar. 24	10.30 a.m.	Scala
CARDIFF	Tues.,	Mar. 28	11 a.m.	Park Hall
SHEFFIELD	Tues.,	Mar. 28	11 a.m.	Union St.
NEWCASTLE	Tues,	Mar. 28	10.45 a.m.	Essoldo
MANCHESTER	Wed.,	Mar. 29	10.45 a.m.	Theatre Royal

BUTCHER Empire PICTURE

PASSION... INTRIGUE... DEATH... AND GRIM RETRIBUTION STALK THE CORRIDORS OF

'HOTEL IMPERIAL'

A TERRIFIC DRAMA OF THE CHAOS OF WAR!

Paramount presents

ISA MIRANDA
RAY MILLAND

in

HOTEL IMPERIAL

with
REGINALD OWEN GENE LOCKHART
J. CARROL NAISH CURT BOIS
DON COSSACK CHORUS

HER LOVE SEALED THE FATE OF ARMIES!.. Generals moved armies to be near her... fought campaigns for her favour!

Paramount Pictures

The most glamorous woman in the world comes to the screen at last! Beautiful . . . Exciting . . .

Isa Miranda

Trade Show *TOMORROW* CAMBRIDGE 7.0 P.M.

IN THE COURTS

CHAINED DOORS AT JUVENILE SHOW

SHEFFIELD OWNERS FINED

OWNERS of the Heeley Green Picture House, Sheffield, were fined 40s. at Sheffield for allowing the premises to be used in contravention of regulations. A summons for failing to fulfil a section of the Children's and Young Persons' Act was dismissed. The manager, Jack Staniland, and the fireman of the theatre, John Thomas Haig, were summoned in connection with safety measures.

Irwin Mitchell, defending, admitted the offences for the company, and pleaded not guilty for Staniland and Haig.

A. L. Margerison, prosecuting, said a police inspector visiting the kinema on January 28 when a matinée attended by 700 children was in progress found the door leading into the road at the bottom of the balcony steps was chained and padlocked. He spoke to Mr. Staniland, who apologised, and said it was an oversight by Haig, who had only been working as fireman for a week.

£1,675 DAMAGES FOR PROJECTIONIST

Road Accident Sequel

A 38-year-old kinema operator, Ernest George Herepath, of Cadvan Road, Townhill, Swansea, was awarded £1,400 and £275 special damages at Glamorgan Assizes, at Cardiff, as a result of injuries sustained in a collision between his pedal cycle and a motor-car driven by the defendant, Archibald Bevan, of Plasmarl, Swansea.

Herepath, who was employed at the Regal Cinema, Swansea, said in evidence that he was cycling home from work when the accident occurred. In answer to counsel, he said that since the accident he had not had a proper night's sleep. "It will be the happiest day of my life to get back to work," he said.

The judge: Are they keeping your place open for you?—Yes, sir.

Counsel said that since the accident Mr. Herepath had lost two stone in weight, and had to go about with the aid of a stick. Defendant admitted that there was negligence while he was driving the car, but denied that personal injuries or special damage were incurred.

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NEWS FROM NORTH IRELAND

Trade Shows More Numerous

IT is interesting to see that renters are at last recognising the importance of Belfast, and there is every indication that there will be an increase in the number of Trade shows. For a long time exhibitors have expressed the view that more Trade shows would aid them in the booking of films.

A.B.F.D. have every reason to be well satisfied with the attendance at their three shows at the Royal and at which Ted Hardiman, their Irish manager, and Harry Crowhurst, their Northern Ireland man, had a busy time. Exhibitors came from all parts of the territory to see the films and they were very favourably impressed with the latest George Formby "Trouble Brewing" and Jimmy O'Dea in "Let's Be Famous." They enthused over "The Rudd Family Goes To Town," of which, it was pointed out, had it not been a Trade show, they would have had their doubts about booking it.

Conciliation Board

A meeting of the Northern Ireland Cinema Conciliation Board will shortly take place, at which it is understood a number of important matters will be brought up by both sides.

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ITALO-AMERICAN TRADE

New Agreement in Prospect

Speaking to a KINE. representative shortly before his departure for New York, Arthur Kelly expressed the conviction that a new arrangement for the distribution of American films in Italy would be made in a few days.

The Italian Government monopoly would remain, but by a licensing system which would provide fairer conditions of trading in Italy, it would be possible to trade again in Italy with advantage to both Italian and American interests.

A.B.P.C. AND P.C.T. PROFITS REACH NEW HIGH LEVEL

Marie Bell and Ferandel in a scene from CHRISTINE, (Un Carnet de Bal) the English version of which is being released by British Screen Service

Odeon-Scophony Negotiations

MOVE FOR A CLOSER WORKING ARRANGEMENT

IT is learned that the recent fillip given to kinema television may lead to a closer working arrangement between the Odeon group and Scophony. Mr. Sagall, managing director of Scophony, is reported to have stated that negotiations are in progress with a view to Odeon taking an interest in his business.

Negotiations are also in progress for the installation of Scophony Television equipment in the kinemas of the Odeon circuit.

No details are available yet.

These negotiations open up interesting possibilities. On the one hand there is apparently to be a link-up between Odeon and Scophony. On the other, there is the Gaumont-Baird link up; while it has been officially stated that negotiations are in progress for the merger of Odeon and Gaumont.

Should the kinema merger be accomplished, what would happen to the television interests? Would either Scophony or Baird be dropped, or would they also be expected to amalgamate?

G.-B. Letter to Shareholders

Gaumont-British have sent out a letter to the shareholders opposing the activities of the Shareholders' Committee and suggesting a series of questions which shareholders should ask before they allow themselves to be co-opted to the Committee or contribute to its work.

The Committee was instrumental in getting the Board of Trade inquiry started, and although they feel as a body they should not interfere at the present juncture, it is understood that they do not favour the Ostrer Bros.' negotiations with the Odeon group.

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MOSS EMPIRE FIGURES

Effect of the Crisis

The full report of Moss Empires, Ltd., for 1938 states that the trading profit for the year falls not far short of the preceding year, but the necessary provisions for income-tax and National Defence contributions are larger by nearly £11,000. The earlier part of the year showed enhanced profits as compared with the corresponding period of 1937, but from the time of the international crisis business declined, with the result shown by the accounts.

The profit figures have already been given, the net figure being £106,746, compared with £111,084, including the amount brought forward on both occasions.

James J. Gillespie and Walter Payne retire from the board according to the Articles of Association. They are eligible for re-election and offer themselves accordingly.

The fortieth annual meeting is to be held on Friday, March 24, at 12 o'clock noon, at the company's London offices.

Maxwell's Company May Make Million and Half

BY OUR CITY EDITOR

IN a few days the financial year ends for John Maxwell's Associated British Picture Corporation.

Another big increase in profits is anticipated by the Stock Exchange, but the City will have to wait until June or July before the official confirmation is available. The report was issued on July 29 last year.

The progress of A.B.P.C. in recent years has been phenomenal.

Here are the trading profits of the past six years:—

Year to March 31.	Trading Profits.
1933	£279,692
1934	573,198
1935	656,725
1936	926,483
1937	1,265,830
1938	1,302,778

For the year to March, 1939, it is anticipated that the trading profit will be about £1,500,000.

Dividend has risen from 5 per cent. in 1933 to 20 per cent. for 1938.

There has been an interim dividend of 10 per cent. for the current year and a final of 10 per cent. is confidently anticipated in July.

The capital of A.B.P.C. is £4,000,000, of which £2,000,000 is in 6 per cent. First Cumulative Preference shares of £1 each, and £2,000,000 in 5s. Ordinary shares. The latter can be bought at 11s. at the moment, to give an income return of over 9½ per cent. per annum. They look decidedly attractive.

ODEON RE-FINANCING

The announcement, in another column, that Odeon Theatres have notified an issue of £75,000 "A" Debenture Stock, part of a series already registered, is in furtherance of the announcement in January, when Philip Hill and Partners announced that Odeon had arranged to purchase from Odeon Cinema Holdings, Ltd., a further 82 theatres of which 66 were already operated by Odeon Theatres under management agreements.

The capital amount of the deal exceeds £4,000,000 and finance has been provided privately through Philip Hill and Partners.

No public issue was envisaged in January. Neither is one contemplated now, but there may be one later.

Over 70 individual Odeon companies have now registered debentures, charged on their undertakings and properties.

P.C.T. TO PAY 22½ PER CENT.

Record Profits of £516,350

PROVINCIAL CINEMATOGRAPH THEATRES, now the chief earning asset of the Gaumont-British Picture Corporation, has had another excellent year. Net profit for the period to January 31 last amounted to £516,350 against £506,702. The directors announce a dividend on the ordinary capital of 15 per cent. actual and a further dividend of 7½ per cent. actual, both less tax, making 22½ per cent. (the same).

Last March the directors, of which Mark Ostrer is chairman and managing director, stated that they were of the opinion that the company had accumulated sufficient reserves to take care of the immediate future, and that the time had arrived when shareholders were entitled to share in surplus earnings.

Provincial Cinematograph Theatres, Ltd., has an authorised and issued capital of £3,200,000. It also has outstanding £1,191,899 of 5 per cent. first mortgage debenture stock. The company guarantees capital and dividend of 1,227,500 7 per cent. cumulative preference shares of P.C.T. Co. It has reserves and carry-forward of over £2,000,000.

Korda Forms £200,000 Company

Alexander Korda Film Productions, Ltd.—Registered March 18 with a nominal capital of £200,000 in 100,000 6 per cent. non-cumulative redeemable participating preference shares of £1 each and 400,000 ordinary shares of 5s. each. Film producers, etc., and to enter into an agreement with London Film Productions, Ltd., and Alexander Korda. Solicitors: Slaughter and May, 18, Austin Friars, E.C.2.

St. Budeaux Cinema Company, Ltd.—Registered March 18. Capital, £10,000 in £1 shares. To carry on the State Kinema at St. Budeaux, Plymouth. Directors:—Frank A. Wheeler (managing director), 4, Collingwood Villas, Devonport, Plymouth; Edgar M. Leest, Whiteleigh Lodge, Crownhill, Devon (director of Electric Theatre (Devonport), Ltd., and Devonport Cinema Co., Ltd.); Alexander F. Leest, 3, St. Aubyn Street, Devonport, Plymouth (director of Devonport Cinema Co., Ltd.). Solicitors: Gill and Co., 3, St. Aubyn Street, Devonport. Registered office: 3, St. Aubyn Street, Devonport.

Birks Cinema, Ltd.—Registered in Edinburgh, March 11. Capital, £3,000 in 3,000 shares of £1 each. Kinema proprietors, etc. Registered office: 24, Allan Street, Blairgowrie.

Anceats Picturedrome (1939), Ltd.—Registered March 10. Capital, £2,500 in 2,500 shares of £1 each. Kinema proprietors. Directors:—Henry Shaw, 29, Briscoe Street, Oldham, and Eric L. Silverstone, 7, Grosvenor Court, Alexandra Park, Manchester. Registered office: Priory Buildings, Union Street, Oldham.

Radion (Lincoln), Ltd.—Registered March 17. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. The directors are:—Fdk. W. Allwood, Ropley, Hants, kinema proprietor; Chas. A. James, St. Neots, Hunts, kinema proprietor; Wm. J. King, 16-17, Jermyn Street, S.W.1, architect, and Allan G. Hill, C.A., 56, Ludgate Hill, E.C.4. Registered office: 56, Ludgate Hill, E.C.4.

Newhall Cinema Supplies Co., Ltd.—Registered March 15. Capital, £100 in 100 shares of £1 each. Dealers in kinema equipment, etc. Directors:—Cyril S. Joseph, 74, Salisbury Road, Moseley, Birmingham (director of Dual Pictures, Ltd., etc.); Alfred P. Smith, 204, Station Road, Wylde Green, and Harry Gompertz, 235, Pershore Road, Edgbaston, Birmingham. Registered office: 45, Newhall Street, Birmingham.

Museum Hall, Ltd.—Registered March 17, in Edinburgh. Capital, £1,500 in 300 shares of £5 each. Entertainment proprietors, etc. The directors are:—Sophia Irwin, Evelyne K. Alexander, Isobel M. Christie, William H. Welsh, John Dunbar, Archibald Pow, all residing at Bridge of Allan. Registered office: Union Bank Buildings, Bridge of Allan.

Christy Bass, Ltd.—Registered March 18. Capital, £100 in 2,000 shares of 1s. each. Film producers, etc. Solicitors: Martineau and Reid, 2, Raymond Buildings, Gray's Inn, W.C.1. Registered office: 174, Wardour Street, W.1.

Signet Pictures Corporation, Ltd.—Registered March 13. Capital, £100 in 100 shares of £1 each. Film producers, etc. Solicitors: Hugh V. Harraway and Son, 2, Field Court, Gray's Inn, W.C.1.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord. ..	31 10½	30 –	—1 10½
Asso.Brit.Pic.Corp.5/- ord.	11 10½	10 10½	— 1 –
" 6% Pref.	19 4½	18 9xd	–
" 5% Debs.	£97	£96	— £1
A.P.P.H. Ord. ..	14 3	14 –	— – 3
Asso. Talk. Pic. Ord. 5/- ..	– 3	– 3	
Baird Tele.20% Pref.Ord.2/6	– 9	7½	– – 1½
" Defd. Ord. 2/6 ..	1 1½	1 –	– – 1½
Brit. & Dom. Films £1 ..	1 –	1 –	—
Brit. Lion Pref. Ord. ..	3 9	3 6	— – 3
Capital & Prov. News 5/- ..	3 6	3 3	— – 3
Gains. Pic. Ord. 10/- ..	2 3	2 3	–
Gaumont-British Ord. 10/- ..	3 3	3 –	– – 3
" "A" Ord.	1 6	1 4½	– – 1½
" 5½% 1st Pref. ..	10 3	9 6xd	–
" 4½% New Debs. ..	£81	£80	– £1
General The. Pref.	7 10½	7 6	– – 4½
" 6½% 1st Mort. Deb. ..	£83	£79½xd	–
Kinemas	5 –	5 –	–
London Pavilion £1 Ord. ..	10 6	10 6	–
" 6% £1 Pref.	15 –	15 –	–
Ldn. and District	– 4½	– 4½	—
Mde. Tussaud New 1/- Def.	1 9	1 6	— – 3
" £1 Prefd. Ord. ..	16 6	16 –	— – 6
Moss Empires £1 Ord. ..	22 –	20 9	— 1 3
" £1 Cum. Pref.	16/6	16 3	— –/3
Odeon 5/– Ord.	6/3	5 6	— – 9
" 5% Debs.	£84	£83½	— 10 –
P.C.T. Ord. 10/–	23/3	23 3	—
" 7½% Ptg. Pf. Ord. ..	19/–	18 9	— –/3
" Cum. "A" Pref. £1 ..	21/9	21/–	— –/9
" Cum. "B" Pref. £1 ..	21/9	21 –	— –/9
" Const. 7% Pref. ..	21/7½	21/–	— –/7½
Scophony 5/– Ord.	4/3	4/6	+ –/3
Sound City (Films) 5/– Ord.	–/9	–/9	—
" 6% Pref.	3/9	3/9	—
Stoll Th. Corp.	2/3	2/–	— –/3
Twentieth Cent. 5/– Ord. ..	–/6	–/6	—
" 6% Pref.	1/3	1/3	—
Union Cinemas Ord. ..	–/6	–/6	—
" 1st Pref.	3/6	3/–	— –/6
" 2nd Pref.	1/3	1/3	–
UnionCin.Sub.Props.6%Pref.	13/3	12/6	— –/9
" 4/– Ord.	3/9	3/3	— –/6

£1 shares unless otherwise stated.

◆

SHARE MARKET

Despondent Condition

The general shock administered to Stock Exchange markets by the Continental developments took its toll of the kinema section. Whereas many markets showed distinct signs of subsequent recovery, kinema shares remained in a despondent condition. Only small recoveries were made from the lowest levels.

On balance the only upward movement was recorded by Scophony 5s. ordinary shares, which at 4s. 6d. were 3d. up on the week. The improved results of Provincial Cinematograph Theatres failed to effect any improvement in the securities of that undertaking; in fact, all the issues were down with the exception of the 10s. ordinary, which were unchanged at 23s. 3d.

A.B.P.C., although 1s. down on balance, were 4½d. above the lowest, at 10s. 10½d., on reports of another excellent year's trading. African Theatres fell 1s. 10½d. to 30s. A.P.P.H. 3d. to 14s.; British Lion 3d. to 3s. 6d.; Capital and Provincial News 3d. to 3s. 3d.; Gaumont-British ordinary 3d. to 3s.; the "A" ordinary 1½d. to 1s. 4½d., while the 4½ per cent. debentures declined £1 to £80.

General Theatres preferred were 4½d. lower at 7s. 6d. Mde. Tussaud's deferred 3d. down at 1s. 6d., and the preferred 6d. down at 16s.

Moss' Empires, after their recent rise, reacted 1s. 3d. to 20s. 9d., while the preference depreciated 3d. to 16s. 3d. Odeon were flat at 5s. 6d., a loss of 9d., while the debentures dropped 10s. to £83½. Stoll declined 3d. to 2s.; Union Cinemas first preference 6d. to 3s.; Union Cinemas Subsidiary Properties ordinary 6d. to 3s. 3d.; and the 6 per cent. preference 9d. to 12s. 6d.

Liquidator Appointed for B.I.E.D.

THE first meetings of creditors and shareholders under the failure of British Independent Exhibitors (Distribution) Co., Ltd., 84, Wardour Street, London, W.1, were held on March 14 at London Bankruptcy Buildings.

C. W. Bird, Senior Assistant Official Receiver, reported that the company was formed in January, 1937, with an original nominal capital of £200,000 to carry on business as film producers, distributors, renters, etc.

Negotiations were opened to acquire the world rights of five British films, "The Cotton Queen," "The Edge of the World," "Sing As You Swing," "Boys Will Be Girls," and "Rhythm Racketeers." In April, 1937, the company entered into an agreement with Rock Studios, Ltd.

A number of contracts were entered into with owners of kinemas in connection with the distribution of films, and it became necessary for the company, in order to meet its pressing liabilities, to obtain immediate finance.

The liabilities to unsecured creditors were approximately £20,796 and claims of debenture holders were £30,514. The assets estimated at £29,159 were subject to preferential claims.

The failure was attributed to the fact that it was impossible for the company to carry out its programme with the inadequate financial arrangements which were made upon its incorporation.

Resolutions were passed in favour of the appointment of Charles H. Lyon, Inc. Acct., as liquidator of the company.

S. WALES TO FIND OWN SOLUTION ON BARS

Local Committee Formed to Conduct Inquiry

FREE GIFTS A BREACH OF CONTRACT?

MEMBERS of the South Wales and Mon. Branch are regarding film "bars" in a very serious light, and mean to tackle the problem as far as it affects their area. This decision was arrived at at the monthly meeting of the branch at the Park Hotel, Cardiff, on Friday, March 17, when F. Norman-Wright presided.

It was decided to set up a committee of seven to go into the matter. It will consist of the four delegates, F. Norman-Wright, H. Victor Davis, W. Berriman (Pontypridd), and A. B. Watts (Cardiff), with T. E. Merrells (Swansea), Sidney Attwood (Newbridge), and F. A. Cam.

The subject was raised by T. E. MERRELLS, who regarded it as a complicated one, and asked whether anything had been done about it at the General Council.

H. VICTOR DAVIS said nothing yet, but a committee was dealing with it. It was very difficult, particularly in London, and he had told them that he could not see that a committee could satisfactorily deal with the question unless people, who knew the bearing of local "bars," had a voice in the discussions. He suggested the appointment of a local committee to associate with the General Committee, because they could then judge their own bars.

The CHAIRMAN thought the delay had been due to the absence of John Maxwell. He was an important factor in the subject. He also understood there was a demand for an immediate meeting of the Negotiating Committee.

T. E. MERRELLS said it was a long time since the question had been mooted, and since then some of the major circuits in the area had extended their bars. He felt he could not wait, and went personally to see Mr. Moffatt and had no difficulty in coming to an amicable settlement with him.

"I felt at the time," he added, "that if there had been a driving force working here the question could have been settled long ago. The longer this goes on the more difficult the settlement becomes." He then suggested that the branch should take the matter up immediately and obtain from the General Council, if necessary, permission to approach the renters responsible, and also the circuits.

In reply to W. PRICE, it was pointed out that the committee would work for the whole of South Wales and Monmouthshire.

The SECRETARY declared that he had sent out a circular some months ago and received only three complaints. "Evidently the matter was not considered very serious then," he added. "If you leave it to the committee that has been suggested, they may find during the course of their negotiations other troubles that exist."

S. ATTWOOD: We are concerned not only with major exhibitors but with the small as well.

It was unanimously decided to set up a committee to go into the matter.

H.O. Committeemen

The CHAIRMAN reported that A. B. Watts had been appointed on the General Purposes and Legal, Finance and Parliamentary Committees of the General Council. Mr. Watts had intimated that he wished to resign from the General Purposes Committee, and asked that another delegate be appointed.

W. BERRIMAN proposed H. Victor Davis and A. B. WATTS seconded, and it was unanimously decided that he should serve on the General Purposes Committee.

W. BERRIMAN then gave a comprehensive report on the recent annual meeting of the General Council. He wished to notify the branch that in the next two weeks new ballot papers would be issued for the vice-presidential election, and these had to be returned before the next Council meeting.

As a branch, they were most interested in the election of their chairman, F. Norman-Wright, on the Television Committee.

MR. BERRIMAN then proceeded to deal in short with the report by the Technical Department of the Association on television. This was making such strides that they would have to take far more interest than they had done in the past. "I do not think we in the provinces need be alarmed for some considerable time," added Mr. Berriman.

An Employee's Sick Pay

Mr. Berriman dealt at length with the recent High Court action in which an employee sued his employer for 16 weeks' wages which he contended was due to him because of illness. The Judge's ruling on the matter was that, despite the fact that the man was home and receiving National Health insurance, he was still entitled to his wages.

This matter, said Mr. Berriman, had been taken up by Mr. Hart, the Association's solicitor, who suggested that when an employee was home ill the exhibitor should terminate his contract, and, when he was fit to return to work, to renew it.

As far as they were concerned in South Wales the matter went very much further. He then referred to the Rhondda agreement where a clause had been inserted saying that although they were exempt from giving sick pay, they had promised to give sympathetic consideration to individuals. He suggested that the branch communicate with Mr. Hart to ask his views on the matter.

Television Competition

After Mr. Berriman had been complimented for the manner in which he had given his report, the CHAIRMAN observed that the chief thing about the Television Committee was the gratifying fact that the General Secretary seemed to be at full grips with the situation, and there was no doubt that he was looking after them. In reply to a question, the chairman said he understood that television sets were used in over 400 private houses, and if it were true that twenty people went to each to witness big fights, for instance, the matter was becoming a danger to the kinemas.

Free Gifts

Arising out of the General Council discussion on Bank Nights, Mr. HARRIS asked if any were in operation in South Wales.

R. DOONER (Maesteg): In my particular area lucky numbers are given out at children's matinees, which enable them to go for a month free; on another occasion half a case of oranges was given away. I think we should oppose this as it may grow to such an extent as to become a menace.

After Mr. HARRIS had stated that he thought exhibitors should be told of the danger of Bank Nights to themselves, A. B. WATTS said he thought the remedy could be found in the K.R.S. by getting them to enforce the terms of contracts. "If an opposition of mine continued to hold Bank Nights I should write to the renters and tell them that the contract was being broken," he added.

H. VICTOR DAVIS declared that he did not think the K.R.S. would take the slightest notice, and the CHAIRMAN said the Secretary should be notified of any cases of Bank Nights. The matter then dropped.

The Employees

Dealing with correspondence, the SECRETARY reported that an agreement had been reached with the N.A.T. and K.E. in Cardiff, and copies of this had been distributed to members. Negotiations were still proceeding in Pontypridd and Caerphilly areas. A letter was also received from the Monmouthshire C.C. informing the branch that permission had been given to open on Good Friday subject to certain conditions as to hours and the character of the film.

Leeds Trade Gift to Infirmary

The desire of the Leeds film Trade to give practical expression to its appreciation of the work of the Leeds General Infirmary bore fruit last Friday when a motor ambulance, fully equipped, was handed over to the chairman of the Infirmary board, Mr. Nickolson. The gift was made possible by the success of the concert at the Leeds Paramount Theatre on Sunday, January 29, which arose out of the suggestion of Jack Prendergast, chairman of the Leeds branch of the C.E.A.

Following the inspection of the ambulance outside the Infirmary, the film party present was entertained by Clayton Fryers, house governor, and at his request Harry Hopkins, in the absence of Mr. Prendergast, expressed the pleasure of those who participated in the effort at providing something so much needed by the Infirmary.

C. P. Metcalfe, endorsing these remarks, commented that all sections of the Trade had joined in the effort.

John Loder and Valerie Hobson in SILENT BATTLE, which Paramount is Trade showing on Monday at 7 p.m. at the Phoenix

Oscar Deutsch presenting a cheque to George Woodman, manager of the Odeon, Watford, for winning the first prize against 115 competitors for the exploitation of ARTISTS AND MODELS (Paramount)

Demand to Show S.O. Accounts

HOME OFFICE DIRECTIONS RESENTED AT SUSSEX MEETING

NEGOTIATIONS with licensing authorities on the difficulties that confront exhibitors where a demand is made for the production of audited accounts as a condition of Sunday opening, and the formation with Portsmouth of a joint committee to carry on the work of the C.T.B.F., were the chief subjects discussed at the March meeting of the Sussex Branch on March 15. Dan Benjamin presided.

At the outset, the CHAIRMAN reported the death of one of the Branch members, J. G. Young, of the Winter Garden, Eastbourne, and the members stood in silent tribute.

On behalf of H. W. Jordan (partner with Mr. Young at Eastbourne), Horace H. Springett thanked the members for their sympathy.

The Branch gave a cordial welcome to R. H. Ainsworth (general manager of the Regent, Brighton), now recovered from a serious bout of influenza.

A letter had been received from the local organising secretary of the National Unemployed Workers' Movement, asking for admission to Brighton and Hove kinemas for the unemployed at reduced prices. In the case of 6d. seats, it was suggested, admission to the unemployed should be half price—which, it was contended, would greatly increase attendances during the afternoons, and be of benefit to all kinemas."

The members found themselves unable to accede to the request.

Keeping Rates Down

The secretary (ARTHUR DANIELS) reported the receipt of a letter from Alderman Charles Kingston, of Brighton, asking exhibitors' support of the Associated Ratepayers' Protection League in their campaign to keep the Brighton rates at 10s. 2d.

DAN BENJAMIN said he was glad to see that the campaign had been successful, and he mentioned that the Council had cut the estimates by £200,000 to attain this end.

The stabilising of the rates was, added Mr. Benjamin, an important matter to exhibitors, and he suggested that a letter of the A.R.P.L.'s efforts should be sent. This was agreed.

The danger that exhibitors were making their screens too cheap by agreeing to show so many slides and trailers for every kind of local effort that came along was mentioned during a discussion of whether the exhibitors should give financial as well as other support to a "Spend for Employment" campaign promoted by the Brighton and Hove Chamber of Commerce.

It was stated that the local Entertainments Association, feeling that they had already done enough in publicising the campaign on their screens and in showing posters, had decided not to make a donation towards the expenses of the campaign.

P. G. LUNDY moved, and A. J. SADLER seconded, a proposition that, as the Brighton and Hove exhibitors have already given valuable publicity to the effort, there should not be a donation made from Branch funds.

The CHAIRMAN thought it rather a pity if financial support were not given, and C. A. MAGUIRE, as the Branch representative on the Chamber of Commerce, thought that his position would be rather difficult if the C.E.A. did not fall into line with the other local associations affiliated to the Chamber.

An amendment moved by R. H. AINSWORTH, and seconded by Mr. MAGUIRE, was lost by a narrow majority, and the proposition not to make a donation finally approved.

Local C.T.B.F. Work

It was reported by the secretary that the suggestion had been made on behalf of the Cinematograph Trade Benevolent Fund that the Portsmouth and Sussex Branches should form a joint sub-committee to co-ordinate the work of the fund in the area, not only in the matter of organising support, but dealing with any cases that may arise.

MR. DANIELS said that Portsmouth had approved the scheme, and had nominated Councillor Mears, F. B. B. Blake, and Captain Smithson.

DAN BENJAMIN said that he had heard from the C.T.B.F. Secretary that he would be only too pleased to come down to Sussex and explain the proposed scheme if it were desired.

The meeting decided that this would not be necessary, and they cordially approved the idea. The Sussex members nominated were the chairman, Dan Benjamin—who has been a prominent worker in the cause of the C.T.B.F. and originated the successful 1d. a week box collection scheme first put into operation in Sussex—Reginald Briggs (Lewes), and C. A. Seebold (Worthing).

S.O. Returns

The final topic of discussion was the Home Office direction to licensing authorities that they should as far as possible demand audited returns as a condition of Sunday Opening. The matter arose through a demand on these lines from the Licensing Justices at Steyning in respect of the halls at Lancing, Shoreham, and Southwick.

It was pointed out that in two instances already—at Brighton and Worthing—the exhibitors have been able to establish their case that exhibitors are placed in a position of extreme difficulty through this demand, in view of the many considerations involved. An important consideration, and one that they contend ought always to be borne in mind, is the fact that there are a large proportion of people who go to the kinema on a Sunday, but who in ordinary circumstances, if there were no Sunday opening, would go on a week-day instead.

Representations of the difficulties involved had already been made to the Steyning Justices, whose Clerk (A. D. M. Edwards) now wrote stating that it was the duty of the Justices to administer the law as they found it, and inviting "constructive suggestions" from exhibitors which, it was stated, the Justices would be prepared to consider.

The "estimated profits" referred to in the Act, wrote Mr. Edwards, "are the profits estimated by the authority, and it is to enable them to comply with this requirement that the Home Secretary has recommended the imposition of a condition that audited accounts shall be furnished.

Onus on Licence-Holders

"It is true that these conditions were imposed for the first time this year, but the Justices have for a considerable time been conscious that the conditions which have been superseded (and which had to be framed at short notice and without experience of the working of any similar measure), and were for that reason not intended to be final, did not carry out the clear directions contained in the Act. They have now had their attention drawn to the position, and have given instructions for the preparation of the revised conditions. . . .

"I do not feel that any purpose will be served by dealing with the specific points raised in your letter. The Justices are prepared to believe that there are difficulties, but the onus of solving them is, of course, on the licence-holders, although, as I have stated, the Justices are prepared to assist in any way they legally can."

Hopes were expressed that a satisfactory arrangement would be made similar to that negotiated at Brighton and Worthing, and it was decided that there should be a further meeting of exhibitors from Lancing, Shoreham and Southwick to consider further representations to the Justices.

MIDDLESBROUGH PLAN REJECTED

Mayor on Residential Zone

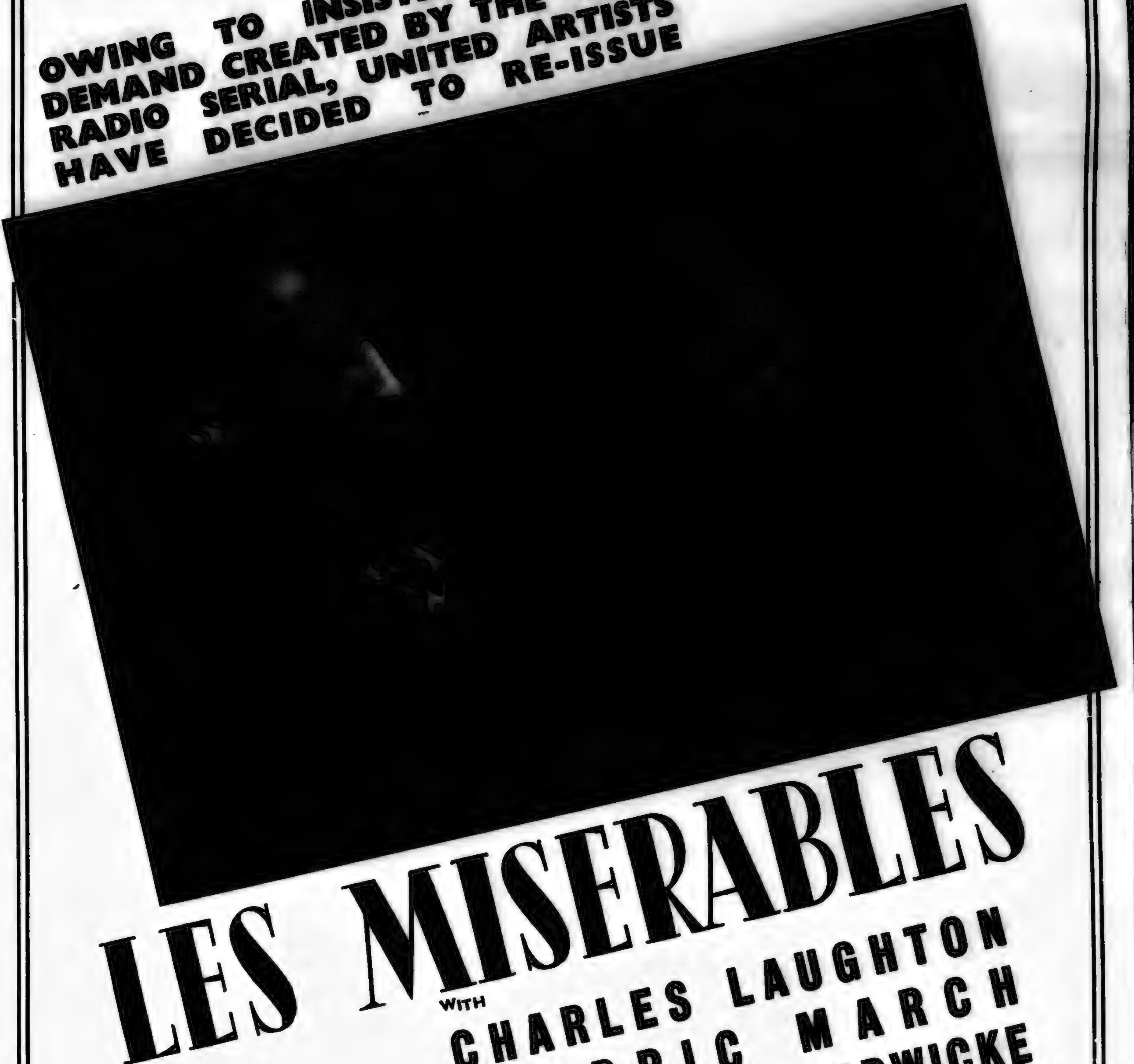
A plan from Thompson's Enterprises, Ltd., for a 1,000-seat kinema at the corner of Acklam Road South and Cambridge Road was rejected by five votes to two at last week's meeting of the Middlesbrough Town Planning Committee.

Coun. F. C. Petts claimed that the kinema would be a welcome addition to the town, which was very badly equipped in this respect.

The Town Clerk (Preston Kitchen) said that no builder was evidently prepared to risk his money in building houses on the proposed site.

The Mayor (Coun. W. Egerton Price), who presided, said that he was against the kinema only on the ground that it overlapped a residential zone. There would be an opportunity to appeal against the zoning at the forthcoming Ministry of Health inquiry into the town planning scheme.

OWING TO INSISTENT PUBLIC DEMAND CREATED BY THE B.B.C. RADIO SERIAL, UNITED ARTISTS HAVE DECIDED TO RE-ISSUE



LES MISERABLES

WITH

CHARLES LAUGHTON
FREDRIC MARCH
Sir CEDRIC HARDWICKE

A DARRYL ZANUCK PRODUCTION PRESENTED BY JOSEPH M. SCHENCK

THE FILM OF THE STORY THAT HAS BEEN READ BY MILLIONS, HEARD BY MILLIONS, AND BACKED BY COLUMNS OF PRESS PUBLICITY IS AGAIN AVAILABLE TO YOU.

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A LAUGH SHOW THAT
LIVES UP TO IT'S
BOX-OFFICE TITLE!

THE LADY AND

FAY BAINTER IDA

LEE BOWMAN · HENRY ARMETTA

SCREEN PLAY BY RICHARD MAIBAUM AND GERTRUDE PURCELL

DIRECTED BY BEN STOLOFF

A CO

TRADE SHOW

PHOENIX THEATRE · MAR

Y AND THE MOB
TER IDA LUPINO
HENRY ARMETTA · WARREN HYMER
E PURCELL
A COLUMBIA PICTURE
TRADE SHOW
EATRE · MARCH 24 · 8·30

Last Call!

TO EXHIBITORS WHO HAVE NOT YET PLAYED IT!

WALT DISNEY'S

SNOW WHITE

AND THE

SEVEN DWARFS

WILL BE WILLDRAWN FROM CIRCULATION

SEPT. 30TH!

CONTACT YOUR LOCAL RKO RADIO PICTURES **BRANCH IMMEDIATELY!**

A.R.P. CHIEF'S REFERENCE TO FILM

"The Warning" at The Regal

PROFITS FOR SERVICE CHARITIES

THE British National Production, "The Warning," showing Britain's defences in action against raiding aircraft is to begin a run at the Regal, Marble Arch, on Friday, March 24.

This is the film which Sir John Anderson referred to in his speech at the C.E.A. dinner as one which he hoped every exhibitor would show.

Although its object is the stimulation of recruiting for national service in all its branches, the picture is also entertainment of a serious kind, by nature of the breath-taking spectacle it gives of this country's armaments and civilian defences in action. Reviews have been unanimous in pointing out the desirability of showing this film extensively and remark upon its extreme topicality.

The fastest fighters in action, the high rate of fire from anti-aircraft guns of various kinds both ashore and afloat, the complex but efficient working of the A.R.P. organisations, explosions, falling buildings, rescue and decontamination squads, fire brigades—regular and auxiliary, the hospital services at work; all these combine in a fearsome tableau of modern war that cannot fail to absorb any audience.

The message of the film is that preparedness now will avert these horrors and Sir John Anderson's short speech at the close underlines it.

Profits for Service Charities

British National Films have undertaken that any profits arising from the distribution throughout Britain of "The Warning" through Associated British are to be allocated among various Service charities, an assurance which removes the possibility of commercial exploitation of a film of truly national importance.

The film is not dull, indigestible propaganda but a dramatic, authentic representation of war, unvarnished and undisguised that will grip the attention of audiences despite its fearsomeness. It is contended that its exhibition will not repel patrons from the theatre; properly exploited it should rather attract them. Through "The Warning" it is now possible for the exhibiting side of the film Industry to render a great service to the country whose commencement will be marked by the Regal showing.

Not Government Subsidised

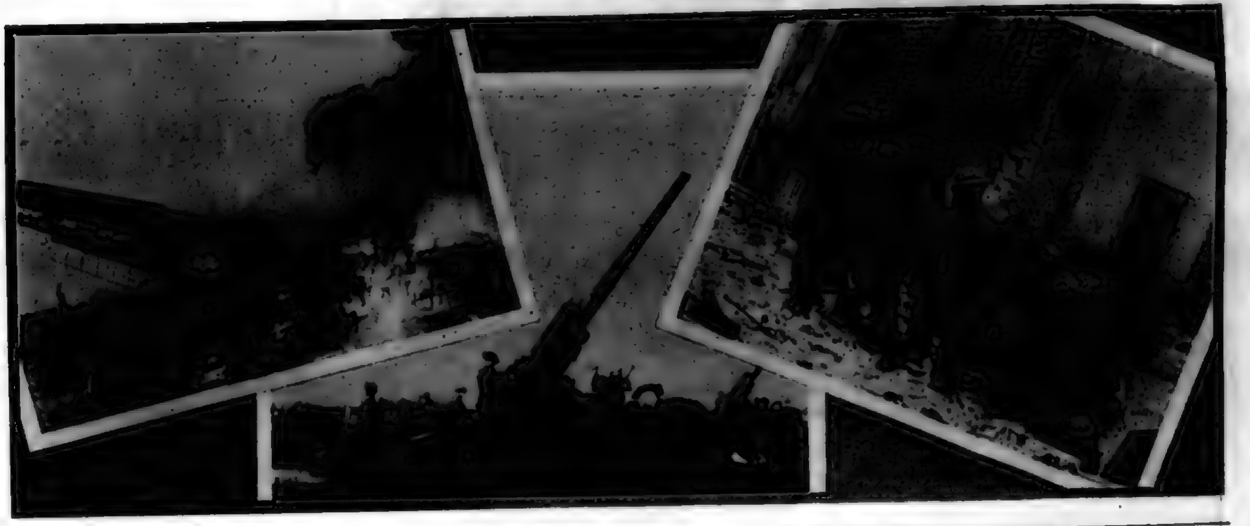
The producers acknowledge the whole-hearted co-operation of the Government in making this film, the latest arms of all branches of the Service have been displayed for the benefit of authentic production, but it should be emphasised that "The Warning" has not been subsidised financially by the Government, neither was its production undertaken at official request.

Its making and distribution was envisaged by Associated British and British National primarily as a public duty, and it is to be hoped that exhibition will follow naturally with the same motive.

Accepted for New York Fair

"The Warning" has been accepted for exhibition in the British section of the World Fair this summer, where trans-atlantic audiences, keenly interested in European developments, will see something of the preparedness of Britain and are bound to remark the theme of "The Warning" as one of abhorrence and prevention of war rather than a glorification of catastrophe.

Scenes from the British National production THE WARNING, to which Sir John Anderson referred in his speech at the C.E.A. dinner. This film is to begin a run at the Regal, Marble Arch, on Friday, March 24, and the producers have decided to allocate any profits from the distribution to various Service charities



◆

PRESERVING THE HERITAGE OF BRITAIN

Mayor's Appeal

Emphasising the urgency of immediate support for National Service, the Mayor of Coventry (Ald. S. Stringer) appealed to the audience at the Savoy, Radford, in a speech which followed the thriller "Anything to Declare!" which includes sequences of A.R.P. fire-fighting, anti-gas and decontamination squads at work.

Members of the R.A.F. Volunteer Reserve were on duty in the foyer of the Savoy to give details about that unit and to receive recruits.

W. Angus Jones, Bristol's hon. secretary of the Clifton Ward, states that the film was not a propaganda piece, but a spy thriller, in which a great A.R.P. rehearsal can be seen in full, with all the resources of the latest A.R.P. technique brought into effect. He suggested that every A.R.P. worker would be interested by this film.

Margate's National Service Drive

The Mayor of Margate (Ald. G. B. Farrar) spoke on National Service at the Astoria, Cliftonville, and Dreamland, Margate, on March 20. Announcements appeared in the local Press tying up National Service with the features showing ("Keep Smiling" and "Anything to Declare!" respectively), and reading: "His Worship . . . will tell you at the Astoria why you should 'Keep Smiling' and at Dreamland what it is that you should 'Declare.'"

Exhibitions of A.R.P. equipment, including fire-pumps shown by auxiliary firemen, were staged at each of the kinemas

PATHE'S THIRD 1939 SALES CONFERENCE

W. J. Gell's Week-end Talk on Product

THE third of the series of conferences arranged by W. J. Gell, managing director of Pathé, under his new policy in connection with selling and administration, was held over the week-end and attended by head office personnel and branch managers. On these occasions the latest product and activities are discussed with a view not only to enlightenment of all departments but also for the reason of obtaining ideas and suggestions for the company's progress.

The latest group of attractions from Monogram was presented. It included "The Mystery of Mr. Wong," the second Karloff mystery thriller, Trade shown last Thursday; "Convict's Code," with Anne Nagel and Robert Kent; "Navy Secrets," with Fay Wray and Grant Withers; and Warren Hull and Marsha Hunt in "The Star Reporter," which is to be shown at an early date.

Mr. Gell pointed out that Cooper's next super special, "Streets of New York," in which Martin Spellman is co-starred with Jackie, was almost completed, and it would be the highlight of discussion at the next conference to take place in little more than a month hence.

He went on to point out that Ray Johnston, who has a 25-year reputation for square dealing, had outlined the ambitious cost of this special and assured the Pathé chief that "his men in the field" could look forward to selling a superlative attraction of undoubted appeal.

"Dead Men Are Dangerous," the recently Trade shown Welwyn production, was the subject of a fair amount of discussion, and it was stated that its release should pave the way for thrillers of a more ambitious nature to go into production at these studios.

◆

TO SCREEN REISSUES ONLY

Scala, Middlesbrough, Policy

Manager J. H. Jenneson, of the Scala, Middlesbrough, announces a change of policy at his kinema as from this week (March 20). In future only reissues will be exhibited. Bookings include "All Quiet on the Western Front," "The Invisible Man," "The Magnificent Obsession," "Dracula," and "Frankenstein." The kinema is owned by Northern Scala, Ltd.

◆

CIVIC INTEREST IN TRADE SHOW

"Sword of Honour"

Such is the interest displayed in the forthcoming presentation of Butcher's spectacular film, "Sword of Honour," at Cardiff that A. G. Burn, the branch manager, has been successful in persuading the Lord Mayor and the Lady Mayoress of Cardiff (Ald. and Mrs. W. G. Howell) and a large contingent of the Welch Regiment and their officers to attend the show on Tuesday, March 28, at 11 a.m., at Park Hall.

London Trade Show Diary

—Continued from page 6

Tuesday (continued)

a dramatic thriller, which shows the effect of the persecution of a sensitive university student at the hands of his more hearty comrades. After a particularly wild rag, the student, played by Manning Whiley, becomes half demented and lures Michael Drake, his chief tormentor, to his rooms, and after drugging him places the unconscious form in a trunk intending to convey it to his lonely cottage and sink it in a near-by bog. His tenants, however, return suddenly and while he is absent discover the secret and release the half-suffocated Drake, who, in an absorbing climax, makes amends for his conduct to Manning Whiley.

Twelve Crowded Hours (*RKO-Radio*)

Cambridge Theatre. 3 p.m.
Cast: Richard Dix, Lucille Ball, Allan Lane, John Arledge, Cyrus Kendal, Donald MacBride, Granville Bates, Dorothy Lee. **Director**: Lew Landers.

Richard Dix, as a reporter, succeeds in getting a lead on a gigantic sweepstake racket. When the reporter's editor and two other men are killed by the organised ring, the newspaperman decides to take the trail himself, and do what he can to smash the gang.

His efforts along this line involve himself, his girl and her brother in a web of underworld intrigue, their narrow escapes heightening the suspense of the exciting story. Unfortunately, the reporter gets blacklisted by the police while trying to protect his sweetheart's brother, and he finds himself in conflict with two factions—the police and the underworld—before straightening out matters and achieving his own romance.

Midnight (*Paramount*)

Phœnix Theatre. 7 p.m.
Cast: Claudette Colbert, Don Ameche, John Barrymore, Francis Lederer, Mary Astor, Elaine Barry, Hedda Hopper, Rex O'Malley, Monty Woolley, Armand Kaliz. **Director**: Mitchell Leisen.

The setting of "Midnight," which Hollywood reports herald as one of the most outstanding comedy successes of the year, is Paris to-day, where Claudette Colbert, a piquant ex-showgirl, is trying to get ahead, and Don Ameche, as a Paris taxi-driver with more personality than personal wealth, turns in a performance full of subtle humour. The high-spirited and amusing dialogue is backed up by Paramount's most lavish production efforts, and the film provides another example of the type of entertainment which results from the combination of gaiety and wit, put over with studied ease in an atmosphere of carefree luxury.

The Saint Strikes Back (*RKO-Radio*)

Cambridge Theatre. 8.30 p.m.
Cast: George Sanders, Wendy Barrie, Jonathan Hale, Neil Hamilton, Russell Hopton, Edward Gargan, Barry Fitgerald, Jerome Cowan, Peggy Carroll, Leota Burns. **Director**: John Farrow.

"The Saint Strikes Back" deals with the activities of Simon Templar, known to criminals as "The Saint," when he pledges himself to aid a girl who seeks to avenge her father's death, and to learn the identity of a mysterious underworld person known as Waldman, associated with a series of mysterious crimes. Templar breaks into the house of Martin Eastman, a noted art patron, who consults Cullis, a famous criminologist working with the police.

The murder of the art dealer, the confession by Cullis that he "framed" the girl's father, and the eventual identification and death of Waldman, are events which are said to provide the film with an exciting, suspense-laden climax.

Wednesday

Sudden Money (*Paramount*)

Carlton Theatre. 10.30 a.m.
Cast: Charlie Ruggles, Mary Boland, Marjorie Rambeau, Charles Grapewin, William Frawley, Broderick Crawford, Evelyn Keyes, Phillip Warren, Billy Lee. **Director**: Nick Grinde.

The film is the latest of the series of comedies with Mary Boland and Charlie Ruggles, whose creation of a typical middle-aged married couple finds counterparts in thousands of homes.

The effect of the sudden money on the family provides the basis of this amusing comedy. Fascinating insights into the ambitions of age and youth are provided in the reactions displayed by the various members of the family, and in every case the situations have their ludicrous side.

Magnificent Outcast (*RKO-Radio*)

Cambridge Theatre. 3 p.m.
Cast: James Ellison, Helen Wood, Robert Kent, June Clayworth, Robert Warwick, Leonard Penn, John Wray. **Director**: Leslie Goodwins.

Sparkling with grand comedy and romance, the story deals with a young man's attempt to revenge himself on his divorced wife's father, who was responsible for ruining his marriage by objecting to his antecedents.

Ellison returns home after two years of travelling, and is surprised to find that a young lady has taken possession of his house. Disbelieving his story of owning the house, the girl has him arrested, and he spends the night in jail before a friend can prove his identity. Ellison's former wife is kidnapped, and her father asks Ellison to allow his trained dog to follow the trail. The subsequent result is said to give the film a grand conclusion, while providing something unusual in film entertainment.

Sergeant Madden (*M-G-M*)

Phœnix Theatre. 6.30 p.m.
Cast: Wallace Beery, Tom Brown, Alan Curtis, Laraine Johnson, Mac Lawrence, Marion Martin, David Gorcey, Fay Holden, Horace MacMahon. **Director**: Josef von Sternberg.

Two comparative newcomers to the ranks, Alan Curtis and Laraine Johnson, win outstanding opportunities in "Sergeant Madden." Curtis, who first attracted attention in the second male lead of "Mannequin," with Joan Crawford and Spencer Tracy, is shown as Beery's son, a rookie New York policeman who runs afoul of the law and turns bank robber. Miss Johnson, in the feminine lead, is an Irish waif whom Beery adopts and Curtis marries. Tom Brown completes a trio of youthful leads as Beery's adopted son, who follows in his footsteps as one of "New York's Finest."

The Flying Irishman (*RKO-Radio*)

Cambridge Theatre. 8.30 p.m.
Cast: Douglas Corrigan, Paul Kelly, Robert Armstrong, Gene Reynolds, Donald MacBride, Eddie Quillan, J. M. Kerrigan, Dorothy Peterson. **Director**: Leigh Jason.

Presenting Douglas Lloyd Corrigan, the world-famous aviator, in a story based on his own amazing life, "The Flying Irishman," which features for its climax Corrigan's sensational America-Ireland "wrong way" flight, tells of the absorbing incidents responsible for making Corrigan one of the most sensational figures in contemporary aviation history.

Producing the feature as a front-rank super, RKO-Radio have assembled an outstanding cast of box-office players for the major supporting rôles. The film is said to abound in authentic aerial shots of a type never previously captured by the motion picture camera.

Showing Next Week in London

Astoria.—"Little Tough Guys in Society" (G.F.D.) and "Zaza" (Paramount).

Carlton.—"Sign of the Cross" (Paramount).

Curzon.—"Trois Valses" (United Curzon Corp.).

Davis, Croydon.—"The Citadel" (M-G-M) and "The Painted Desert" (RKO-Radio).

Dominion. — "The Dawn Patrol" (Warner) and "The Higgins Family" (British Lion).

Empire.—"Dramatic School" (M-G-M).

Gaumont.—"Gunga Din" (RKO-Radio).

Leicester Square. — "Les Miserables" (U.A.).

London Pavilion.—"Gambling Ship" and "Pirates of the Skies" (G.F.D.).

Metropole.—"Stolen Life" (Paramount) and "Little Tough Guys in Society" (G.F.D.).

New Gallery.—"Peck's Bad Boy With the Circus" and "Annabel Takes a Tour" (RKO-Radio).

New Victoria.—"The Dawn Patrol" (Warner) and "The Higgins Family" (British Lion).

Odeon.—"Topper Takes a Trip" (U.A.).

Paramount.—"Stolen Life" (Paramount) and "Personal Secretary" (G.F.D.).

Plaza.—"A Man to Remember" (RKO-Radio) and "St. Louis Blues" (Paramount).

Regal.—"Blondie" and "Crime Takes a Holiday" (Columbia).

Ritz.—"The Sisters" (First National).

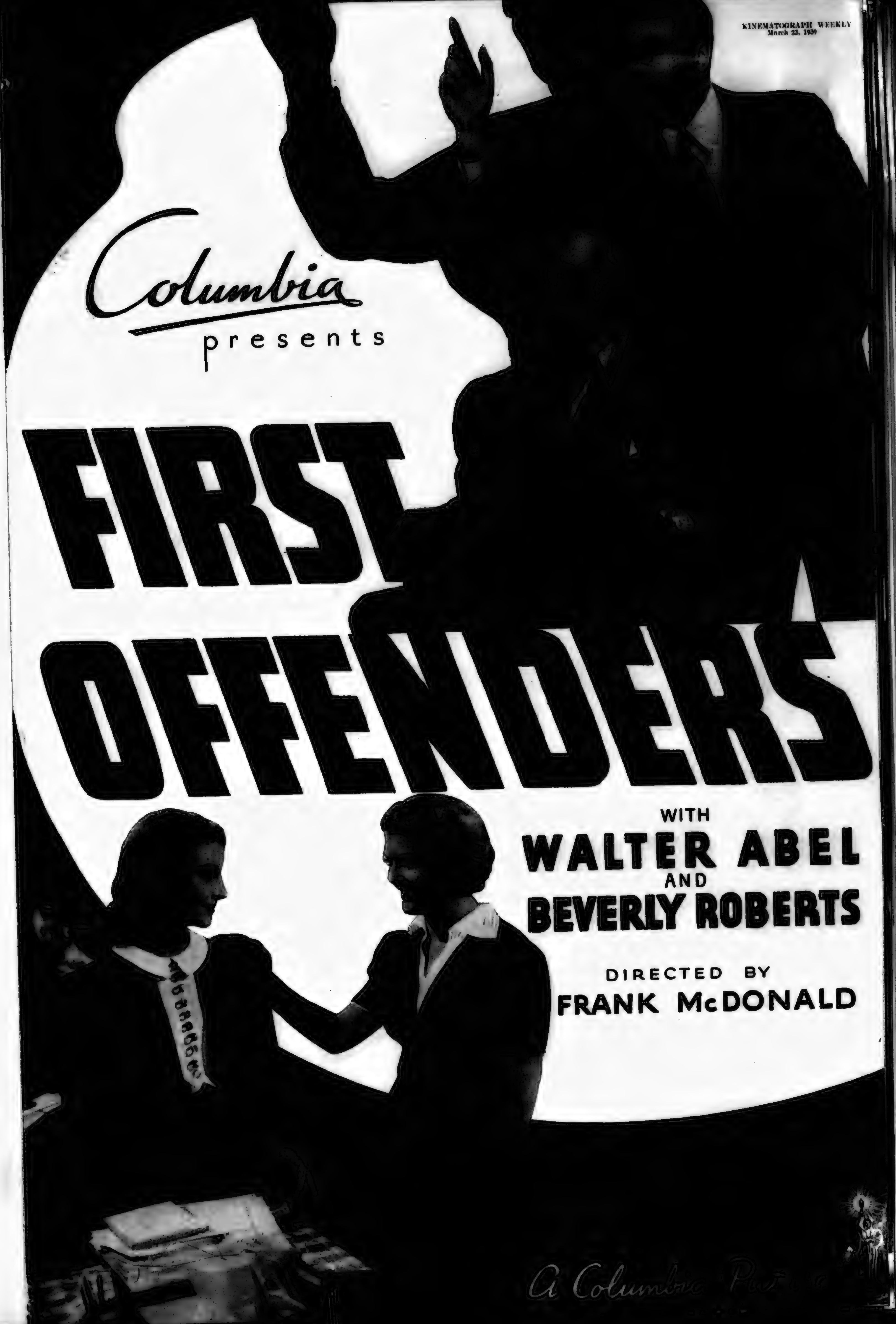
Stoll.—"Sixty Glorious Years" (RKO-Radio) and "The Young in Heart" (U.A.).

Tivoli.—"The Great Waltz" (M-G-M) and "Just Around the Corner" (20th-Fox).

Warner.—"Wings of the Navy" (First National).

"THE LADY AND THE MOB"

Scenes from THE LADY AND THE MOB, which Columbia will Trade show on Friday evening, March 24, at 8.30 p.m., at the Phœnix Theatre. Fay Bainter, Henry Armetta, Ida Lupino and Lee Bowman head the strong cast of this fast-moving comedy thriller



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PRODUCTION in
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Henry Hull • **Slim Summerville** • **J. Edward Bromberg** • **Brian Donlevy** • **Jol**

Directed by Henry King • Associate Producer and Origi

"EXCELLENT GENERAL BOOKING"

"Story exciting, acting impressive and presentation thrilling and picturesque. Natural colour photography flawless. Excellent general booking. Great for the family . . .

Excellent outdoor entertainment, a picture of tremendous title and star pull for all classes and the family in particular . . ."

KINEMATOGRAPH WEEKLY

"TOPS FOR THE BOX-OFFICE"

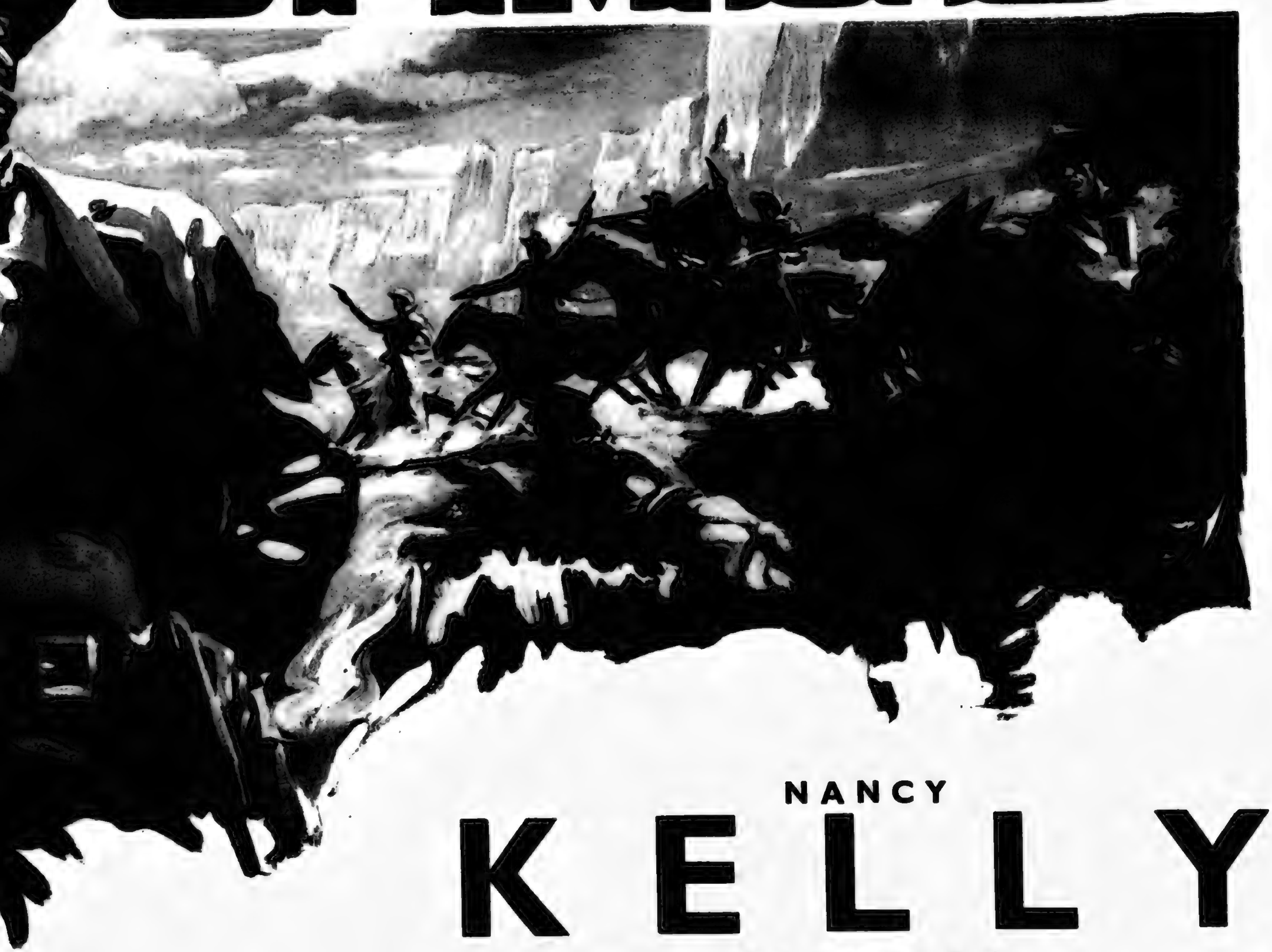
"Glorious colour film and sure winner . . . Irresistible entertainment in which broad drama, sweeping spectacle, vivid acting, irresistible human appeal, and glorious colour all play part on a huge canvas, is how 'Jesse James' will measure up to the kinema box office . . .

Bold and vigorous in the telling, it plays every card necessary for a pulsating, full-blooded show . . .

Tyrone Power grandly heads a powerful cast."

DAILY FILM RENTER

JAMES



NANCY
KELLY
RANDOLPH
SCOTT

F. ZANUCK
ION in
COLOR

y · John Carradine · Donald Meek · John Russell · Jane Darwell

r and Original Screen Play by Nunnally Johnson

FICE"

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pulsating,**

powerful

FILM RENTER

"OUTSTANDING BOX-OFFICE HIT"

"A thrilling and exciting record . . . made the more outstanding by the superb Technicolor photography . . .

First-class entertainment of a widely popular type that should break box-office records . . .

Thrilling entertainment guaranteed to excite the most phlegmatic observer . . . Splendid acting, with Tyrone Power scoring heavily in title role."

TO-DAY'S CINEMA

20th CENTURY FOX

SPECTACLE LEADS IN COLUMBIA'S NE[illegible] OUTPUT

[illegible]ive Million Dollars Budget Increase

IN assembling what is considered the strongest bulwark of producer-director combinations in the Industry, Columbia launches the biggest array of spectacular productions in the company's history.

The roster of producer-directors includes Frank Capra, Howard Hawks, Frank Lloyd, Wesley Ruggles, Mitchell Leisen, in addition to such noted directors as Rouben Mamoulian, Alexander Hall, John Brahm and Frank Strayer.

This substantial increase in "A" product calls for an added expenditure of $5,000,000 on the new season feature programme budget, it is announced. The company plans to augment the quality of its programme still further through the acquisition of additional outstanding directors and properties.

Capra's first production is tentatively titled "Mr. Smith Goes to Washington," filming of which will be started about April 1. Thus far, Jean Arthur has been assigned the leading feminine rôle.

Howard Hawks is at present completing a new and spectacular production which carried the working title of "Plane No. 4," but has now been re-titled "Only Angels Have Wings." This big-scale aerial drama co-stars Cary Grant and Jean Arthur, with Richard Barthelmess, Rita Hayworth, Thomas Mitchell, Noah Beery, Jun., in prominent supporting rôles.

An American Cavalcade

Frank Lloyd has been signed to picturise the Elizabeth Page novel, "Tree of Liberty," described as a powerful drama dealing with the great struggle that made America what it is to-day. The broad canvas of the novel embraces the lives of many famous American heroes. It is expected to equal or surpass the popularity of "Gone With the Wind," and is the March selection of both the Literary Guild and the Discoverers.

Wesley Ruggles will bring to the screen another stirring chapter of the old West in the picturisation of Clarence Budington Kelland's story, "Arizona," now running serially in an American national magazine. Preparations toward this end are now under way at the Columbia Studios, with advance guard now selecting locations in Arizona.

Famous Stage Success

Rouben Mamoulian has been set to direct "Golden Boy," an adaptation of Clifford Odets' famous stage success; and Alexander Hall will direct "Good Girls Go To Paris, Too," co-starring Melvyn Douglas and Joan Blondell. Both productions will be made under the supervision of William Perlberg.

Mitchell Leisen has been assigned to "Our Wife," based on the Broadway stage hit by Lyon Mearson and Lillian Day.

Frank Strayer is preparing to start soon on the third Blondie picture. John Brahm will shortly start work on a big production, based on one of the several stories now being prepared.

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"JUDY BUYS A HORSE"

A Two-Reel Winner from Butcher's

On Thursday in next week, Butcher's will Trade show an attractive short feature, "Judy Buys a Horse." This picture was directed by Lance Comfort and photographed by Jack Parker, who were responsible for the production of "Thoroughbreds" and "My Friend the Dog," two Butcher shorts which have been playing with great success in the West End and have been booked to hundreds of kinemas.

The film tells a story of a little girl who persuades her father, a farmer, to purchase a horse for her at an annual fair. Judy teaches it to jump and enters it for the local point-to-point races, where its success prompts a watching trainer to persuade the farmer to allow it to be thoroughly trained as a steeplechaser.

All the fascinating yet serious business of training a horse until the thrilling moment when it rides in a big race is graphically shown in this film. J. V. Rank, the millionaire racehorse owner and sportsman, gave facilities for filming at his extremely beautiful racing establishment near Salisbury, and the point-to-point meeting was filmed at Somerton by permission of the Bullingdon Club and Oxford University Officers' Training Corps. Steeplechasing scenes were shot at Lingfield, Gatwick, Sandown and Hurst Park. The fair scenes were filmed at the "Mop Fair," Stratford-on-Avon, and cattle market scenes at East Grinstead and Southall markets. The part of Judy is played by the daughter of D. Dick, the well-known Epsom trainer, who also assisted on the training sequences.

Emery Managers' Annual Outing

J. F. Emery Cinema Circuit Managers' Association held its monthly meeting at Manchester last week, when it was decided to arrange the annual outing to take place in June.

A committee comprising the chairman (S. Nuttall), secretary (P. Horsfall), Harold E. Buxton and Arthur Williams, was appointed to go into details and report back to the general meeting. Other matters discussed were of a domestic nature, and included the subjects of publicity and air conditioning at the kinemas.

CREDIT TITLE

Jack Davis, who controls the Monseigneur group of news theatres, asks us to point out that Cecil Masey, F.R.I.B.A., of 15, Adeline Place, Bedford Square, W.C.1, was consulting architect for the Monseigneur News Theatre, Marble Arch, reviewed in our last issue. Leslie C. Norton, A.I.A.A., as stated, was the operating architect.

A.B.C. Golfers' Spring Meeting

THE DRAW FOR SUNDAY MATCHES

THE draw has now been completed for the annual Spring meeting of the A.B.C. Golfers' Circle, which takes place on Sunday next at Hartsbourne Manor, Bushey Heath. The first match will start at 10.45 and then at four-minute intervals the other pairs will leave the first tee.

They have been drawn as follows:—

H. Davidson and R. Salisbury, D. Shave and W. A. G. Grieve, R. Pennell and Shirley R. Simpson, Alex Howie and W. McNally, A. S. Moss and W. Logan, A. E. Lightfoot and J. Beresford, G. Tribe and E. McQuaid, C. W. Sanders and F. Alven, S. H. Hope and A. J. Sadler, G. Dicker and S. C. Marshall, I. MacDonald and H. M. Boyle, O. Flint and F. Nobbs, L. D. Cook and W. James, Cecil Burridge and D. Garton.

The most important trophy is the RCA Cup (valued at 20 guineas), with silver replica. Others have been presented by National Screen Service, A. A. Sites, Ltd., and Calmic, Ltd.

After the winner and the runner-up have received their cups, the other prizes have been divided up, and the players classified as "A," "B" and "C," so as to even up the awards.

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TABLE TENNIS LEAGUE "FINALS NIGHT"

Friday's Programme

The "Finals Night" of the Trade Table Tennis League, fixed for this Friday, March 24, at the St. James's and Soho Club, 14, Greek Street, W.1, commencing at 7 p.m., promises to be one of the most successful in the League's history. Judging from the competitors' records, there are likely to be a number of keen and exciting contests.

The full list of games for the evening is as follows:—

Ladies' Singles (semi-finals): Miss L. Lander (Radio) *v.* Miss J. Lockless (Pathe); Miss P. Harris (Columbia) *v.* Miss C. Townsley (Columbia). Ladies' Doubles (final): Miss M. Norton and Miss R. Goodhoff (Radio) *v.* Miss L. Lander and Miss H. Jackson (Radio). Gent's Singles (semi-finals): I. Craig (Gaumont) *v.* W. H. Livy (H.M.V.); E. Hann (Pathe) *v.* E. Mason (Warner). Gent's Doubles (semi-finals): I. Morgan and D. Jacobs (Warner) *v.* E. Hann and T. Savage (Pathe); L. Glover and I. E. Craig (Gaumont) *v.* W. H. Livy and D. A. Bishop (H.M.V.). Mixed Doubles (final): I. Craig (Gaumont) and Miss Lockless (Pathe) *v.* V. Hewitt and Miss Lander (Radio) or T. Savage and Miss Bisley (Pathe).

Players taking part in the above matches are asked to meet Henry Edwards, hon. secretary of the League, at the St. James's and Soho Club at 6.45 p.m.

Some of the 500 revellers at the Odeon Theatres staff dance held at Tony's Ballroom, Birmingham. Mrs. Oscar Deutsch is seated in the centre of the front row, on her left is her son Ronnie Deutsch, and on her right is W. J. Taylor, general manager, and Mrs. Taylor. W. H. Jamieson, who performed the duties of M.C., is seated second from the right

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ON THE SOCIAL SIDE

ODEON'S H.Q. STAFF BALL

500 at Brilliant Birmingham Function

TONY'S Ballroom, Birmingham, was the Mecca on Thursday night last week of all sections of the Birmingham and district staff of Odeon Theatres, Ltd. The occasion was the Birmingham staff annual dance, and a company numbering 500 spent a most enjoyable time. Pressure of business in London prevented Oscar Deutsch from joining the revellers, but in a telegram read by W. J. Taylor (general manager) he wished them all a pleasant evening. Mrs. Oscar Deutsch was in attendance and was the recipient of a bouquet from the staff.

Before presenting the various prizes to the various competition winners she apologised for the absence of her husband in a happy little speech. W. H. Jamieson (exploitation dept.) ably fulfilled the duties of M.C., while those who accepted the invitation of the Committee included W. J. Taylor (general manager), H. Yorke and A. C. Swift (joint assistant general managers), S. B. Swingler (engineer-in-chief), and W. Fellowes (personal secretary to Oscar Deutsch).

"Carefree" Air at Sheffield

Arthur E. Watson, of the Regent, Sheffield, made full use of the title of the RKO-Radio film, "Carefree," by arranging a "Carefree" dance at the City Hall Sheffield, to coincide with the annual function of the Regent Outing Fund, of which he is the honorary secretary.

Over 1,000 people attended, and, incidentally, Mr. Watson made full uses of publicity in advertising the showing of the film. He was assisted by A. Lister (assistant manager), who also acted as M.C., and the event proved a huge success. Coun. Harold S. Gent, chairman of the Sheffield C.E.A., and Mrs. Gent were among the distinguished guests.

Personnel of Gaumont-British present also included David Heughan (supervisor), Reginald T. Reay (publicity manager), A. J. Lloyd (divisional engineer), I. Cowley (G.-B. Equipments), T. Graham (St. George's, Bradford), A. Stell (assistant manager), and Clarence Barber (organist); and others present included Fred Neate (Sheffield Empire), Jack Turvey (Western Electric Co.), D. S. Sutcliffe (Clifford Kemp), J. S. Coldrick (Cinema House), Fred Bell (Wicker P.H.), Tommy Green (Paramount), Effie Swindon (Scala), Fred Gregory (chairman), W. Brown (vice-chairman), and George Cliffe, representing the Sheffield branch of the Projectionists' Guild.

Phil Ridler and Tony Burton, managers of the New Victoria, Bradford, and Morley Street Cinema, Bradford, respectively, created a diversion by appearing as "the man from Russia." The "Yam," a dance in the film, was portrayed by the Siddele Downing Dancers.

Chesterfield Ball Aids Charity

The Chesterfield and District Entertainment Proprietors' and Managers' Association ball, held at the Victoria Ballroom, Chesterfield, last week, proved a great success.

The object was to raise money for local charities, and about 300 people were present.

Capt. W. N. Broomhead is chairman of the Association, and J. Black hon. secretary, and among those present were E. Rudge (managing director of the Victoria), R. C. Taylor (Regal), G. R. Eley (Odeon), V. Harvey (Hippodrome), T. R. Hurst (Oxford).

Joan Nelson, a member of the staff at the Hippodrome, Sheffield, and her partner, Cyril Elson, gave a fine roller-skating display.

NEWS FROM ALL QUARTERS

STOCKPORT HIPPODROME DEAL

Cardiff Kinema Converted to Garage

R. Fox and O. Dewhurst are reported to have completed negotiations for the acquisition of the Hippodrome, Stockport, a theatre with seating accommodation for about 900 persons.

David Rose, managing director of Paramount, was able to meet his entire head office staff at the annual dance of the social section on Friday. This group includes, in the second row seated, the following Paramount executives: R. Blaydon, production control manager, Miss Simpson, Morris Simpson, Paramount executive, Mrs. Rose, Adolph Zukor, Mrs. Blaydon, David Rose, E. Ayres, secretary of Paramount, Miss Kelly, C. Dickenson, general sales manager, and T. Reddin, publicity director

The Silver, Worcester, has now closed down so that the site may be cleared for the erection of the new kinema that the Odeon Company propose to erect in its place.

Croydon Corporation has transferred the licence of the State Cinema, London Road Thornton Heath, from Henry Lennox to Alfred Charles Matthews.

The Cinema Royal site at Rhyl has been acquired for use by a multiple store firm.

Robert Taylor, a waiter, was committed for trial charged with breaking out of the Carlton Cinema, Tottenham Court Road, W., and stealing chocolates, cigarettes and 2s. 11½d. cash, to the total value of £6 10s.

Aubrey Danvers Walker, whose new play "Heaven and Charing Cross" will shortly open in the West End, was formerly a kinema manager in Kent.

Notwithstanding opposition from the Bench, the application for Good Friday opening of four Exeter kinemas was granted.

A projector equipment is to be installed at the Norwich Institution at an estimated cost of £220.

Cheshire recommends the delegation to the Town Councils of Altrincham, Bebington and Sale, the powers and duties of the County Council under the Cinematograph Act, 1909.

Workmen have commenced demolishing the Hippodrome, Westgate Street, Cardiff, one of Cardiff's oldest kinemas. It is to be converted into a modern garage.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Christine (B.S.S.)—French.	108 min. (A)	Raimu. Harry Baur. Marie Bell.	Originally reviewed Kine, December 9, 1938, under title of "Un Carnet de Bal."	**Excellent for better-class halls. Not for juveniles.**
***Dead Men are Dangerous** (Pathe) British.	70 min. (A)	Robert Newton. Betty Lynne. Peter Gawthorne.	British crime play. Story ingenious, characterisation good, direction resourceful and staging realistic. Holding alternation of thrills and suspense.	**Good general booking. Safe for the family.**
Everybody's Baby (20th Century-Fox) American	61 min. (U)	Jed Prouty. Shirley Deane. Russell Gleason.	Domestic comedy turning on the problems of baby up-bringing. Story amusing, team work good and atmosphere excellent.	**Good support for all classes, family included.**
Law of the Plains (Columbia)—American.	56 min. (U)	Charles Starrett. Iris Meredith.	Hard-hitting Western on conventional lines dealing with cattle racketeers. Songs included.	**Fair average Western. Suitable for juveniles.**
Law of the Texans. (Columbia) American.	52 min. (U)	Buck Jones. Dorothy Fay.	First-class Western with good production and story values allied to usual vigorous action.	**Excellent booking of its type, with strong juvenile appeal.**
Let Freedom Ring (M-G-M) American.	87 min. (U)	Nelson Eddy. Virginia Bruce. Victor McLaglen.	Spectacular period outdoor melodrama. Teamwork powerful and versatile, story exciting, score tuneful and thrills spectacular.	**Very good booking for the masses and family.**
†Little Princess, The (20th Century-Fox) American.	93 min. (U)	Shirley Temple. Richard Greene. Anita Louise.	Juvenile melodrama set in London in the Boer War period. Story simple, embellishments colossal and sentiment compelling. Tireless performance by star, and strong support.	**Excellent star booking. Great for children.**
Miss Fix-It (20th Century-Fox) American.	74 min. (U)	Jane Withers. Gloria Stuart. Henry Wilcoxon.	Juvenile comedy, with a Hollywood background. Story slight, but popular. Clever performance by young star, good support and excellent production qualities.	**Good general booking. Great for youngsters.**
Mr. Moto on Danger Island (20th Century-Fox) American.	69 min. (A)	Peter Lorre. Amanda Duff. Jean Hersholt.	Spot-the-murderer mystery melodrama, with the popular Mr. Moto label. Story exciting, star's performance good and comedy relief boisterous.	**Very good general booking. Safe for children.**
My Son is a Criminal (Columbia)—American.	59 min. (A)	Alan Baxter. Jacqueline Wells. Willard Robertson.	Gangster melodrama of wide compass. Story thrilling and poignant, acting good and atmosphere excellent.	**Good general booking. Suitable for youngsters.**
Mystery of Mr. Wong, The (Pathe) American.	70 min. (U)	Boris Karloff. Dorothy Tree. Holmes Herbert.	Who dunnit murder mystery melodrama, the second of the Mr. Wong series. Story ingenious, star's performance clever, support and direction competent.	**Very good popular booking. Nothing to harm youngsters.**
Navy Secrets (Pathe) American.	61 min. (U)	Fay Wray. Grant Withers. Craig Reynolds.	Espionage romantic melodrama. Cast attractive, thrills tense and good technical qualities.	**Good two-feature programme booking. Nothing to harm juveniles.**
Pirates of the Skies (Gen.F.D.-Universal) American.	59 min. (U)	Kent Taylor. Rochelle Hudson.	Crime melodrama in which air crooks are brought to book and well staged aerial thrills help familiar but entertaining story.	**Sound second feature proposition for popular halls. All right for juveniles.**
South of Arizona (Columbia)—American	51 min. (U)	Charles Starrett. Iris Meredith.	Starrett rounds up the rustlers again in actionful Western with good plot values and customary attributes of its type.	**Sound Western booking with strong juvenile appeal**
***Spy in Black, The** (Columbia)—British.	83 min. (U)	Conrad Veidt Valerie Hobson. Sebastian Shaw.	Naval espionage melodrama. Story exciting, war spectacle thrilling, suspense hair-raising, photography clever and acting impressive.	**Excellent general booking. Safe for youngsters.**
Stagecoach (United Artists)—American.	96 min. (U)	Claire Trevor... John Wayne Thomas Mitchell.	Period Western, a dramatisation of a stagecoach journey in the perilous early days. Story sketchy but characterisation very good and spectacle brilliant.	**Obvious box-office attraction for industrial and family audiences.**
Stars Over Arizona (Victor)—American	60 min. (U)	Jack Randall. Kathleen Eliot.	Hearty Western fare depicting clean-up of lawless town by singing cowboy hero to the accompaniment of usual action and popular situations.	**Average booking of its type, with definite appeal to juveniles.**
Swing, Sister, Swing (Gen. F.D.-Universal) American.	67 min. (U)	Ken Murray. Johnny Downs. Kathryn Kane.	Topical comedy drama of a dance craze, played to swing time. Team work enthusiastic, but dialogue and trimmings very American.	**Supporting proposition mainly for industrial audiences. Safe for youngsters.**
Texas Stampede (Columbia)—American.	55 min. (U)	Charles Starrett. Iris Meredith. Fred Kohler, jun.	Outdoor drama of war between cattlemen and sheep raisers. Story adequate, action keen and cast competent.	**Handy second for industrial element and youngsters.**
***Toilers of the Sea** (Columbia)—British.	84 min. (U)	Mary Lawson. Clifford McLaglen. Wilson Coleman.	Pedestrian picturisation of Victor Hugo's famous book. Excellent seascapes but not strong in story or acting.	**Useful quota booking.**
You Can't Cheat an Honest Man (Gen.F.D.-Universal)—American.	79 min. (U)	W. C. Fields. Edgar Bergen. Charlie McCarthy.	Comedy extravanganza with a circus background. Story slight, but co-stars in great form and gags brilliant. Staging spectacular.	**Capital comedy booking for all classes, family included.**
***Warning, The** (Associated British)—British.	35 min. (U)	No stars	Documentary, showing Great Britain's A.R.P. measures in action during and after an air raid. Concludes with call for service by Sir John Anderson. Very well put together and certainly horribly realistic.	**Excellent for propaganda purposes Doubtful as ordinary entertainment. Too sensational for juveniles.**
West of Cheyenne (Columbia)—American.	53 min. (U)	Charles Starrett. Bob Nolan.	Made-to-formula musical Western with all the merits of its type.	**Safe Western feature for popular halls and juvenile trade.**

* A British picture. † In Colour.

REVIEWS FOR SHOWMEN

The Little Princess

20th Century-Fox. American (U). Directed by Walter Lang. Photographed in Technicolor. Featuring Shirley Temple, Richard Greene and Anita Louise. 8,372 *feet. Release date not fixed.*

SET in London in the Boer War period, this juvenile melodrama is a complete library of sentimental fiction, orthodox and otherwise. No trick, cliche or twist is neglected, it contains every tear-compelling device ever invented. What is more the young star is completely equal to every saccharine commitment

Such stupendous acknowledgment of the lachrymose is not, of course, everybody's idea of a grand time, but it is, without doubt, a regular treat for those who can enjoy a good cry. The majority of Shirley Temple fans come in this category, hence the label—box-office certainty, excellent star booking for women, children and the unsophisticated generally.

Story.—When Captain Crew has to leave for the South African war he places his motherless daughter, Sara, in Miss Minchin's seminary. Sara makes friends with Miss Rose, her mistress, and Geoffrey Hamilton, her riding master. Rose and Geoffrey are in love, and Sara does her best to further their romance. Geoffrey is of noble breeding, but is on far from amiable terms with the peppery Lord Wickham, his grandfather, who lives next door. Later Geoffrey enlists, but before he departs he secretly marries Rose.

Miss Minchin finds out about their meetings, but not their marriage, and Rose is dismissed. Meanwhile, Mafeking is relieved, but a party given to celebrate the event and Sara's birthday has an unhappy ending with the announcement that Sara's father has been killed, and has died penniless. Miss Minchin forces Sara to earn her keep in the kitchen, and her only friend is Becky, a little slavey. Sara is, however, confident that her father is alive, and eventually her faith is rewarded. The reunion is graced by the presence of Queen Victoria, and is the epilogue to happiness for Rose and Geoffrey, graced by the belated acquiescence of Lord Wickham.

Acting.—Shirley Temple certainly goes to town as Sara, she covers every emotion, yet finds time for song and dance. Her natural charm is unspoiled by the ordeal.

Richard Greene, Anita Louise, Ian Hunter, Arthur Treacher, Mary Nash, Sybil Jason and Miles Mander are but a few of the players who also distinguish themselves in the maelstrom of sentiment.

Production.—Space will not permit of the tabulation of every tear-inducing scene, but in order to suggest adequately the character of the play, the biggest have to be recorded. These are represented by Sara's fond farewell of her father, the scene in which she learns of her father's death, her relegation to a garret, her search for her father amongst the wounded in a military hospital, Queen Victoria's acknowledgment of her quest, the missing of father and daughter by inches—the father, by the way, is suffering from head injuries—and the ultimate reunion.

Colour photography sugarcoats the sentiment, while additional trimmings are to be found in a ballet scene that takes the form of a dream. The appeal of martial music is also recognised. It's three cheers for Shirley Temple, and three more for the Union Jack. For an alien production its British patriotism is terrific.

Points of Appeal.—Simple story, colossal embellishments, compelling sentiment, tireless performance by Shirley Temple, strong support, lavish production qualities, colour photography and star values.

The Spy in Black

Columbia. British (U). Directed by Michael Powell. Featuring Conrad Veidt, Valerie Hobson and Sebastian Shaw. 7,416 *feet. Release date not fixed.*

NAVAL espionage melodrama, suggested by the ruthless U-boat campaign of 1917. A British picture, the film comes to the screen with a profusion of those assets that make for exciting and compelling mass entertainment. Intrigue, action, spectacle, suspense, romance, vital characterisation and vivid atmosphere are bold components of its thrilling yet human pattern. Star and title values consolidate its stupendous box-office potentialities. Excellent general booking.

Story.—Captain Hardt, a German submarine commander, is dropped on one of the Orkney Islands with instructions to contact another agent. A girl, known as Anne Burnett, takes up a new position on the island as schoolmistress and Hardt, on meeting her, assumes that she is his confederate. She tells him that his orders are to sink fifteen British warships, and that full details will come later from Lieutenant Ashington, R.N., an officer in the pay of the enemy.

At this juncture it transpires that an attempt to kidnap the real Miss Burnett had failed, and that the British authorities had substituted one of their agents. It is also revealed that Ashington is really the girl's husband, and that he and she are working together. Hardt eventually gets a hint of the truth, and he smuggles on board a ferry boat carrying prisoners of war, by impersonating a parson. He later incites his fellow countrymen to mutiny, and takes command. Fate, however, causes the ferryboat to be attacked by Hardt's own submarine, and the British Navy does the rest. All are rescued, except Hardt, he prefers to go down with the ship.

Acting.—Conrad Veidt gives a fine performance as Hardt there is much more in his vital, carefully graduated study than that which meets the eye. Valerie Hobson, too, is good as the girl, while Sebastian Shaw, Marius Goring, Cyril Raymond and Hay Petrie do well in support.

Production.—The direction matches the acting. Suspense is cleverly cultivated against authentic Scottish seascapes. In other words, the grim and spectacular paraphernalia of war is made liberally to serve the ends of popular melodrama.

Spectacle is not, however, the picture's only qualification to certain box-office success, underlying exciting surface action is admirable recognition of the human equation. Sympathies are with both sides. The sum total of sentiment and thrills is entertainment of unqualified and unrestricted appeal. Dialogue and photography are excellent.

Points of Appeal.—Exciting story, profound human interest, thrilling war spectacle, hair-raising suspense, clever photography, impressive acting, star values and box-office title.

The Warning

Associated British. British (U). Produced by Aubrey Baring. 3,126 *feet. Release date not fixed.*

PRODUCED under the auspices of the National Defence Services, this picture, which has been endorsed by Cabinet Ministers and public men of all parties, comes under the heading of documentary rather than entertainment.

It shows in well-defined detail what happened during the past crisis in the matter of civilian defence. It depicts the part that would have been played in air-raid precautions by the Army, Navy, Police, R.A.F., and various sections of the volunteer services.

Then it shows what one might expect if the crisis had developed into war and a big town had been raided, and what part all these services would play. It is all very vivid, excellently photographed, with exceedingly well cut-in shots of air raids (presumably) in Spain.

The producer is certainly to be congratulated on the realism and well-knit development of his theme; it is stirring and distinctly horrifying

Whether this type of picture is likely to meet with approval at places of entertainment is a matter of personal opinion, but the film ends with an appeal by Sir John Anderson for every citizen to seek the part they would play if such a catastrophe should actually occur.

Running commentary is interleaved with actual sound sequences, and every branch of the regular and auxiliary services are admirably demonstrated both during the raid and after it.

Points of Appeal.—Exceedingly clever representation of what might happen if a big English city suffered an air raid Awesome, but maybe salutary.

REVIEWS continued on pages 36 and 38

SPECTACLE LEADS IN COLUMBIA'S NEW OUTPUT

Five Million Dollars Budget Increase

IN assembling what is considered the strongest bulwark of producer-director combinations in the Industry, Columbia launches the biggest array of spectacular productions in the company's history.

The roster of producer-directors includes Frank Capra, Howard Hawks, Frank Lloyd, Wesley Ruggles, Mitchell Leisen, in addition to such noted directors as Rouben Mamoulian, Alexander Hall, John Brahm and Frank Strayer.

This substantial increase in "A" product calls for an added expenditure of $5,000,000 on the new season feature programme budget, it is announced. The company plans to augment the quality of its programme still further through the acquisition of additional outstanding directors and properties.

Capra's first production is tentatively titled "Mr. Smith Goes to Washington," filming of which will be started about April 1. Thus far, Jean Arthur has been assigned the leading feminine rôle.

Howard Hawks is at present completing a new and spectacular production which carried the working title of "Plane No. 4," but has now been re-titled "Only Angels Have Wings." This big-scale aerial drama co-stars Cary Grant and Jean Arthur, with Richard Barthelmess, Rita Hayworth, Thomas Mitchell, Noah Beery, Jun., in prominent supporting rôles.

An American Cavalcade

Frank Lloyd has been signed to picturise the Elizabeth Page novel, "Tree of Liberty," described as a powerful drama dealing with the great struggle that made America what it is to-day. The broad canvas of the novel embraces the lives of many famous American heroes. It is expected to equal or surpass the popularity of "Gone With the Wind," and is the March selection of both the Literary Guild and the Discoverers.

Wesley Ruggles will bring to the screen another stirring chapter of the old West in the picturisation of Clarence Budington Kelland's story, "Arizona," now running serially in an American national magazine. Preparations toward this end are now under way at the Columbia Studios, with advance guard now selecting locations in Arizona.

Famous Stage Success

Rouben Mamoulian has been set to direct "Golden Boy," an adaptation of Clifford Odets' famous stage success; and Alexander Hall will direct "Good Girls Go To Paris, Too," co-starring Melvyn Douglas and Joan Blondell. Both productions will be made under the supervision of William Perlberg.

Mitchell Leisen has been assigned to "Our Wife," based on the Broadway stage hit by Lyon Mearson and Lillian Day.

Frank Strayer is preparing to start soon on the third Blondie picture. John Brahm will shortly start work on a big production, based on one of the several stories now being prepared.

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"JUDY BUYS A HORSE"

A Two-Reel Winner from Butcher's

On Thursday in next week, Butcher's will Trade show an attractive short feature, "Judy Buys a Horse." This picture was directed by Lance Comfort and photographed by Jack Parker, who were responsible for the production of "Thoroughbreds" and "My Friend the Dog," two Butcher shorts which have been playing with great success in the West End and have been booked to hundreds of kinemas.

The film tells a story of a little girl who persuades her father, a farmer, to purchase a horse for her at an annual fair. Judy teaches it to jump and enters it for the local point-to-point races, where its success prompts a watching trainer to persuade the farmer to allow it to be thoroughly trained as a steeplechaser.

All the fascinating yet serious business of training a horse until the thrilling moment when it rides in a big race is graphically shown in this film. J. V. Rank, the millionaire racehorse owner and sportsman, gave facilities for filming at his extremely beautiful racing establishment near Salisbury, and the point-to-point meeting was filmed at Somerton by permission of the Bullingsdon Club and Oxford University Officers' Training Corps. Steeplechasing scenes were shot at Lingfield, Gatwick, Sandown and Hurst Park. The fair scenes were filmed at the "Mop Fair," Stratford-on-Avon, and cattle market scenes at East Grinstead and Southall markets. The part of Judy is played by the daughter of D. Dick, the well-known Epsom trainer, who also assisted on the training sequences.

Emery Managers' Annual Outing

J. F. Emery Cinema Circuit Managers' Association held its monthly meeting at Manchester last week, when it was decided to arrange the annual outing to take place in June.

A committee comprising the chairman (S. Nuttall), secretary (P. Horsfall), Harold E. Buxton and Arthur Williams, was appointed to go into details and report back to the general meeting. Other matters discussed were of a domestic nature, and included the subjects of publicity and air conditioning at the kinemas.

CREDIT TITLE

Jack Davis, who controls the Monseigneur group of news theatres, asks us to point out that Cecil Masey, F.R.I.B.A., of 15, Adeline Place, Bedford Square, W.C.1, was consulting architect for the Monseigneur News Theatre, Marble Arch, reviewed in our last issue. Leslie C. Norton, A.I.A.A., as stated, was the operating architect.

Some of the 500 revellers at the Odeon Theatres staff dance held at Tony's Ballroom, Birmingham. Mrs. Oscar Deutsch is seated in the centre of the front row, on her left is her son Ronnie Deutsch, and on her right is W. J. Taylor, general manager, and Mrs. Taylor. W. H. Jamieson, who performed the duties of M.C., is seated second from the right

A.B.C. Golfers' Spring Meeting

THE DRAW FOR SUNDAY MATCHES

THE draw has now been completed for the annual Spring meeting of the A.B.C. Golfers' Circle, which takes place on Sunday next at Hartsbourne Manor, Bushey Heath. The first match will start at 10.45 and then at four-minute intervals the other pairs will leave the first tee.

They have been drawn as follows:—

H. Davidson and R. Salisbury, D. Shave and W. A. G. Grieve, R. Pennell and Shirley R. Simpson, Alex Howie and W. McNally, A. S. Moss and W. Logan, A. E. Lightfoot and J. Beresford, G. Tribe and E. McQuaid, C. W. Sanders and F. Alven, S. H. Hope and A. J. Sadler, G. Dicker and S. C. Marshall, I. MacDonald and H. M. Boyle O. Flint and F. Nobbs, L. D. Cook and W. James, Cecil Burridge and D. Garton.

The most important trophy is the RCA Cup (valued at 20 guineas), with silver replica. Others have been presented by National Screen Service, A. A. Sites, Ltd., and Calmic, Ltd.

After the winner and the runner-up have received their cups, the other prizes have been divided up, and the players classified as "A." "B" and "C," so as to even up the awards.

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TABLE TENNIS LEAGUE "FINALS NIGHT"

Friday's Programme

The "Finals Night" of the Trade Table Tennis League, fixed for this Friday, March 24, at the St. James's and Soho Club, 14, Greek Street, W.1, commencing at 7 p.m., promises to be one of the most successful in the League's history. Judging from the competitors' records, there are likely to be a number of keen and exciting contests.

The full list of games for the evening is as follows:—

Ladies' Singles (semi-finals): Miss L. Lander (Radio) *v.* Miss J. Lockless (Pathé); Miss P. Harris (Columbia) *v.* Miss C. Townsley (Columbia). Ladies' Doubles (final): Miss M. Norton and Miss R. Goodhoff (Radio) *v.* Miss L. Lander and Miss H. Jackson (Radio). Gent's Singles (semi-finals): I. Craig (Gaumont) *v.* W. H. Livy (H.M.V.); E. Hann (Pathé) *v.* E. Mason (Warner). Gent's Doubles (semi-finals): I. Morgan and D. Jacobs (Warner) *v.* E. Hann and T. Savage (Pathé); L. Glover and I. E. Craig (Gaumont) *v.* W. H. Livy and D. A. Bishop (H.M.V.). Mixed Doubles (final): I. Craig (Gaumont) and Miss Lockless (Pathé) *v.* V. Hewitt and Miss Lander (Radio) or T. Savage and Miss Bisley (Pathé).

Players taking part in the above matches are asked to meet Henry Edwards, hon. secretary of the League, at the St. James's and Soho Club at 6.45 p.m.

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ON THE SOCIAL SIDE

ODEON'S H.Q. STAFF BALL

500 at Brilliant Birmingham Function

TONY'S Ballroom, Birmingham, was the Mecca on Thursday night last week of all sections of the Birmingham and district staff of Odeon Theatres, Ltd. The occasion was the Birmingham staff annual dance, and a company numbering 500 spent a most enjoyable time. Pressure of business in London prevented Oscar Deutsch from joining the revellers, but in a telegram read by W. J. Taylor (general manager) he wished them all a pleasant evening. Mrs. Oscar Deutsch was in attendance and was the recipient of a bouquet from the staff.

Before presenting the various prizes to the various competition winners she apologised for the absence of her husband in a happy little speech. W. H. Jamieson (exploitation dept.) ably fulfilled the duties of M.C., while those who accepted the invitation of the Committee included W. J. Taylor (general manager), H. Yorke and A. C. Swift (joint assistant general managers), S. B. Swingler (engineer-in-chief), and W. Fellowes (personal secretary to Oscar Deutsch).

"Carefree" Air at Sheffield

Arthur E. Watson, of the Regent, Sheffield, made full use of the title of the RKO-Radio film, "Carefree," by arranging a "Carefree" dance at the City Hall Sheffield, to coincide with the annual function of the Regent Outing Fund, of which he is the honorary secretary.

Over 1,000 people attended, and, incidentally, Mr. Watson made full uses of publicity in advertising the showing of the film. He was assisted by A. Lister (assistant manager), who also acted as M.C., and the event proved a huge success. Coun. Harold S. Gent, chairman of the Sheffield C.E.A., and Mrs. Gent were among the distinguished guests.

Personnel of Gaumont-British present also included David Heughan (supervisor), Reginald T. Reay (publicity manager), A. J. Lloyd (divisional engineer), T. Cowley (G.-B. Equipments), T. Graham (St. George's, Bradford), A. Stell (assistant manager), and Clarence Barber (organist); and others present included Fred Neate (Sheffield Empire), Jack Turvey (Western Electric Co.), D. S. Sutcliffe (Clifford Kemp), J. S. Coldrick (Cinema House), Fred Bell (Wicker P.H.), Tommy Green (Paramount), Effie Swindon (Scala), Fred Gregory (chairman), W. Brown (vice-chairman), and George Cliffe, representing the Sheffield branch of the Projectionists' Guild.

Phil Ridler and Tony Burton, managers of the New Victoria, Bradford, and Morley Street Cinema, Bradford, respectively, created a diversion by appearing as "the man from Russia." The "Yam," a dance in the film, was portrayed by the Siddele Downing Dancers.

Chesterfield Ball Aids Charity

The Chesterfield and District Entertainment Proprietors' and Managers' Association ball, held at the Victoria Ballroom, Chesterfield, last week, proved a great success.

The object was to raise money for local charities, and about 300 people were present.

Capt. W. N. Broomhead is chairman of the Association, and J. Black hon. secretary, and among those present were E. Rudge (managing director of the Victoria), R. C. Taylor (Regal), G. R. Eley (Odeon), V. Harvey (Hippodrome), T. R. Hurst (Oxford).

Joan Nelson, a member of the staff at the Hippodrome, Sheffield, and her partner, Cyril Elson, gave a fine roller-skating display.

NEWS FROM ALL QUARTERS

STOCKPORT HIPPODROME DEAL

Cardiff Kinema Converted to Garage

R. Fox and O. Dewhurst are reported to have completed negotiations for the acquisition of the Hippodrome, Stockport, a theatre with seating accommodation for about 900 persons.

The Silver, Worcester, has now closed down so that the site may be cleared for the erection of the new kinema that the Odeon Company propose to erect in its place.

Croydon Corporation has transferred the licence of the State Cinema, London Road Thornton Heath, from Henry Lennox to Alfred Charles Matthews.

The Cinema Royal site at Rhyl has been acquired for use by a multiple store firm.

Robert Taylor, a waiter, was committed for trial charged with breaking out of the Carlton Cinema, Tottenham Court Road, W., and stealing chocolates, cigarettes and 2s. 11½d. cash, to the total value of £6 10s.

Aubrey Danvers Walker, whose new play "Heaven and Charing Cross" will shortly open in the West End, was formerly a kinema manager in Kent.

Notwithstanding opposition from the Bench, the application for Good Friday opening of four Exeter kinemas was granted.

A projector equipment is to be installed at the Norwich Institution at an estimated cost of £220.

Cheshire recommends the delegation to the Town Councils of Altrincham, Bebington and Sale, the powers and duties of the County Council under the Cinematograph Act, 1909.

Workmen have commenced demolishing the Hippodrome, Westgate Street, Cardiff, one of Cardiff's oldest kinemas. It is to be converted into a modern garage.

David Rose, managing director of Paramount, was able to meet his entire head office staff at the annual dance of the social section on Friday. This group includes, in the second row seated, the following Paramount executives: R. Blaydon, production control manager, Miss Simpson, Morris Simpson, Paramount executive, Mrs. Rose, Adolph Zukor, Mrs. Blaydon, David Rose, E. Ayres, secretary of Paramount, Miss Kelly, C. Dickenson, general sales manager, and T. Reddin, publicity director

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Christine (B.S.S.)—French.	108 min. (A)	Raimu, Harry Baur, Marie Bell.	Originally reviewed Kine, December 9, 1938, under title of "Un Carnet de Bal."	**Excellent for better-class halls. Not for juveniles.**
***Dead Men are Dangerous** (Pathe)—British.	70 min. (A)	Robert Newton, Betty Lynne, Peter Gawthorne.	British crime play. Story ingenious, characterisation good, direction resourceful and staging realistic. Holding alternation of thrills and suspense.	**Good general booking. Safe for the family.**
Everybody's Baby (20th Century-Fox)—American.	61 min. (U)	Jed Prouty, Shirley Deane, Russell Gleason.	Domestic comedy turning on the problems of baby up-bringing. Story amusing, team work good and atmosphere excellent.	**Good support for all classes, family included.**
Law of the Plains (Columbia)—American.	56 min. (U)	Charles Starrett, Iris Meredith.	Hard-hitting Western on conventional lines dealing with cattle racketeers. Songs included.	**Fair average Western. Suitable for juveniles.**
Law of the Texans. (Columbia)—American.	52 min. (U)	Buck Jones, Dorothy Fay.	First-class Western with good production and story values allied to usual vigorous action.	**Excellent booking of its type, with strong juvenile appeal.**
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Miss Fix-It (20th Century-Fox)—American.	74 min. (U)	Jane Withers, Gloria Stuart, Henry Wilcoxon.	Juvenile comedy, with a Hollywood background. Story slight, but popular. Clever performance by young star, good support and excellent production qualities.	**Good general booking. Great for youngsters.**
Mr. Moto on Danger Island (20th Century-Fox)—American.	69 min. (A)	Peter Lorre, Amanda Duff, Jean Hersholt.	Spot-the-murderer mystery melodrama, with the popular Mr. Moto label. Story exciting, star's performance good and comedy relief boisterous.	**Very good general booking. Safe for children.**
My Son is a Criminal (Columbia)—American.	59 min. (A)	Alan Baxter, Jacqueline Wells, Willard Robertson.	Gangster melodrama of wide compass. Story thrilling and poignant, acting good and atmosphere excellent.	**Good general booking. Suitable for youngsters.**
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Pirates of the Skies (Gen.F.D.-Universal)—American.	59 min. (U)	Kent Taylor, Rochelle Hudson.	Crime melodrama in which air crooks are brought to book and well staged aerial thrills help familiar but entertaining story.	**Sound second feature proposition for popular halls. All right for juveniles.**
South of Arizona (Columbia)—American.	54 min. (U)	Charles Starrett, Iris Meredith.	Starrett rounds up the rustlers again in actionful Western with good plot values and customary attributes of its type.	**Sound Western booking with strong juvenile appeal.**
***Spy in Black, The** (Columbia)—British.	83 min. (U)	Conrad Veidt Valerie Hobson, Sebastian Shaw.	Naval espionage melodrama. Story exciting, war spectacle thrilling, suspense hair-raising, photography clever and acting impressive.	**Excellent general booking. Safe for youngsters.**
Stagecoach (United Artists)—American.	96 min. (U)	Claire Trevor, John Wayne, Thomas Mitchell.	Period Western, a dramatisation of a stagecoach journey in the perilous early days. Story sketchy but characterisation very good and spectacle brilliant.	**Obvious box-office attraction for industrial and family audiences.**
Stars Over Arizona (Victor)—American	60 min. (U)	Jack Randall, Kathleen Eliot.	Hearty Western fare depicting clean-up of lawless town by singing cowboy hero to the accompaniment of usual action and popular situations.	**Average booking of its type, with definite appeal to juveniles.**
Swing, Sister, Swing (Gen. F.D.-Universal)—American.	67 min. (U)	Ken Murray, Johnny Downs, Kathryn Kane.	Topical comedy drama of a dance craze, played to swing time. Team work enthusiastic, but dialogue and trimmings very American.	**Supporting proposition mainly for industrial audiences. Safe for youngsters.**
Texas Stampede (Columbia)—American.	53 min. (U)	Charles Starrett, Iris Meredith, Fred Kohler, jun.	Outdoor drama of war between cattlemen and sheep raisers. Story adequate, action keen and cast competent.	**Handy second for industrial element and youngsters.**
***Toilers of the Sea** (Columbia)—British.	84 min. (U)	Mary Lawson, Clifford McLaglen, Wilson Coleman.	Pedestrian picturisation of Victor Hugo's famous book. Excellent seascapes but not strong in story or acting.	**Useful quota booking.**
You Can't Cheat an Honest Man (Gen.F.D.-Universal)—American.	79 min. (U)	W. C. Fields, Edgar Bergen, Charlie McCarthy.	Comedy extravanganza with a circus background. Story slight, but co-stars in great form and gags brilliant. Staging spectacular.	**Capital comedy booking for all classes, family included.**
***Warning, The** (Associated British)—British.	35 min. (U)	No stars	Documentary, showing Great Britain's A,R.P. measures in action during and after an air raid. Concludes with call for service by Sir John Anderson. Very well put together and certainly horribly realistic.	**Excellent for propaganda purposes Doubtful as ordinary entertainment. Too sensational for juveniles.**
West of Cheyenne (Columbia)—American.	53 min. (U)	Charles Starrett. Bob Nolan.	Made-to-formula musical Western with all the merits of its type.	**Safe Western feature for popular halls and juvenile trade.**

* A British picture. † In Colour.

REVIEWS FOR SHOWMEN

The Little Princess

20th Century-Fox. American (U). Directed by Walter Lang. Photographed in Technicolor. Featuring Shirley Temple, Richard Greene and Anita Louise. 8,372 feet. Release date not fixed.

SET in London in the Boer War period, this juvenile melodrama is a complete library of sentimental fiction, orthodox and otherwise. No trick, cliche or twist is neglected, it contains every tear-compelling device ever invented. What is more the young star is completely equal to every saccharine commitment.

Such stupendous acknowledgment of the lachrymose is not, of course, everybody's idea of a grand time, but it is, without doubt, a regular treat for those who can enjoy a good cry. The majority of Shirley Temple fans come in this category, hence the label—box-office certainty, excellent star booking for women, children and the unsophisticated generally.

Story.—When Captain Crew has to leave for the South African war he places his motherless daughter, Sara, in Miss Minchin's seminary. Sara makes friends with Miss Rose, her mistress, and Geoffrey Hamilton, her riding master. Rose and Geoffrey are in love, and Sara does her best to further their romance. Geoffrey is of noble breeding, but is on far from amiable terms with the peppery Lord Wickham, his grandfather, who lives next door. Later Geoffrey enlists, but before he departs he secretly marries Rose.

Miss Minchin finds out about their meetings, but not their marriage, and Rose is dismissed. Meanwhile, Mafeking is relieved, but a party given to celebrate the event and Sara's birthday has an unhappy ending with the announcement that Sara's father has been killed, and has died penniless. Miss Minchin forces Sara to earn her keep in the kitchen, and her only friend is Becky, a little slavey. Sara is, however, confident that her father is alive, and eventually her faith is rewarded. The reunion is graced by the presence of Queen Victoria, and is the epilogue to happiness for Rose and Geoffrey, graced by the belated acquiescence of Lord Wickham.

Acting.—Shirley Temple certainly goes to town as Sara. she covers every emotion, yet finds time for song and dance. Her natural charm is unspoiled by the ordeal.

Richard Greene, Anita Louise, Ian Hunter, Arthur Treacher, Mary Nash, Sybil Jason and Miles Mander are but a few of the players who also distinguish themselves in the maelstrom of sentiment.

Production.—Space will not permit of the tabulation of every tear-inducing scene, but in order to suggest adequately the character of the play, the biggest have to be recorded. These are represented by Sara's fond farewell of her father, the scene in which she learns of her father's death, her relegation to a garret, her search for her father amongst the wounded in a military hospital, Queen Victoria's acknowledgment of her quest, the missing of father and daughter by inches—the father, by the way, is suffering from head injuries—and the ultimate reunion.

Colour photography sugarcoats the sentiment, while additional trimmings are to be found in a ballet scene that takes the form of a dream. The appeal of martial music is also recognised. It's three cheers for Shirley Temple, and three more for the Union Jack. For an alien production its British patriotism is terrific.

Points of Appeal.—Simple story, colossal embellishments, compelling sentiment, tireless performance by Shirley Temple, strong support, lavish production qualities, colour photography and star values.

The Spy in Black

Columbia. British (U). Directed by Michael Powell. Featuring Conrad Veidt, Valerie Hobson and Sebastian Shaw. 7,416 feet. Release date not fixed.

NAVAL espionage melodrama, suggested by the ruthless U-boat campaign of 1917. A British picture, the film comes to the screen with a profusion of those assets that make for exciting and compelling mass entertainment. Intrigue, action, spectacle, suspense, romance, vital characterisation and vivid atmosphere are bold components of its thrilling yet human pattern. Star and title values consolidate its stupendous box-office potentialities. Excellent general booking.

Story.—Captain Hardt, a German submarine commander, is dropped on one of the Orkney Islands with instructions to contact another agent. A girl, known as Anne Burnett, takes up a new position on the island as schoolmistress, and Hardt, on meeting her, assumes that she is his confederate. She tells him that his orders are to sink fifteen British warships, and that full details will come later from Lieutenant Ashington, R.N., an officer in the pay of the enemy.

At this juncture it transpires that an attempt to kidnap the real Miss Burnett had failed, and that the British authorities had substituted one of their agents. It is also revealed that Ashington is really the girl's husband, and that he and she are working together. Hardt eventually gets a hint of the truth, and he smuggles on board a ferry boat carrying prisoners of war, by impersonating a parson. He later incites his fellow countrymen to mutiny, and takes command. Fate, however, causes the ferryboat to be attacked by Hardt's own submarine, and the British Navy does the rest. All are rescued, except Hardt, he prefers to go down with the ship.

Acting.—Conrad Veidt gives a fine performance as Hardt, there is much more in his vital, carefully graduated study than that which meets the eye. Valerie Hobson, too, is good as the girl, while Sebastian Shaw, Marius Goring, Cyril Raymond and Hay Petrie do well in support.

Production.—The direction matches the acting. Suspense is cleverly cultivated against authentic Scottish seascapes. In other words, the grim and spectacular paraphernalia of war is made liberally to serve the ends of popular melodrama.

Spectacle is not, however, the picture's only qualification to certain box-office success, underlying exciting surface action is admirable recognition of the human equation. Sympathies are with both sides. The sum total of sentiment and thrills is entertainment of unqualified and unrestricted appeal. Dialogue and photography are excellent.

Points of Appeal.—Exciting story, profound human interest, thrilling war spectacle, hair-raising suspense, clever photography, impressive acting, star values and box-office title.

The Warning

Associated British. British (U). Produced by Aubrey Baring. 3,126 feet. Release date not fixed.

PRODUCED under the auspices of the National Defence Services, this picture, which has been endorsed by Cabinet Ministers and public men of all parties, comes under the heading of documentary rather than entertainment.

It shows in well-defined detail what happened during the past crisis in the matter of civilian defence. It depicts the part that would have been played in air-raid precautions by the Army, Navy, Police, R.A.F., and various sections of the volunteer services.

Then it shows what one might expect if the crisis had developed into war and a big town had been raided, and what part all these services would play. It is all very vivid, excellently photographed, with exceedingly well cut-in shots of air raids (presumably) in Spain.

The producer is certainly to be congratulated on the realism and well-knit development of his theme; it is stirring and distinctly horrifying.

Whether this type of picture is likely to meet with approval at places of entertainment is a matter of personal opinion, but the film ends with an appeal by Sir John Anderson for every citizen to seek the part they would play if such a catastrophe should actually occur.

Running commentary is interleaved with actual sound sequences, and every branch of the regular and auxiliary services are admirably demonstrated both during the raid and after it.

Points of Appeal.—Exceedingly clever representation of what might happen if a big English city suffered an air raid. Awesome, but maybe salutary.

REVIEWS continued on pages 36 and 38

"THE FLYING IRISHMAN"

The life of Douglas Corrigan, famous as the "wrong-way flyer," has been screened under the title of THE FLYING IRISHMAN, in the presentation of which a new form of feature-film technique has been employed. RKO-Radio will Trade show the picture on Wednesday evening at the Cambridge Theatre. The cast includes Corrigan himself, Paul Kelly, Robert Armstrong, Eddie Quillan, Donald McBride, Joyce Compton, Dorothy Appleby, Cora Witherspoon, and others. Leigh Jason directed

RKO
RADIO
PICTURES

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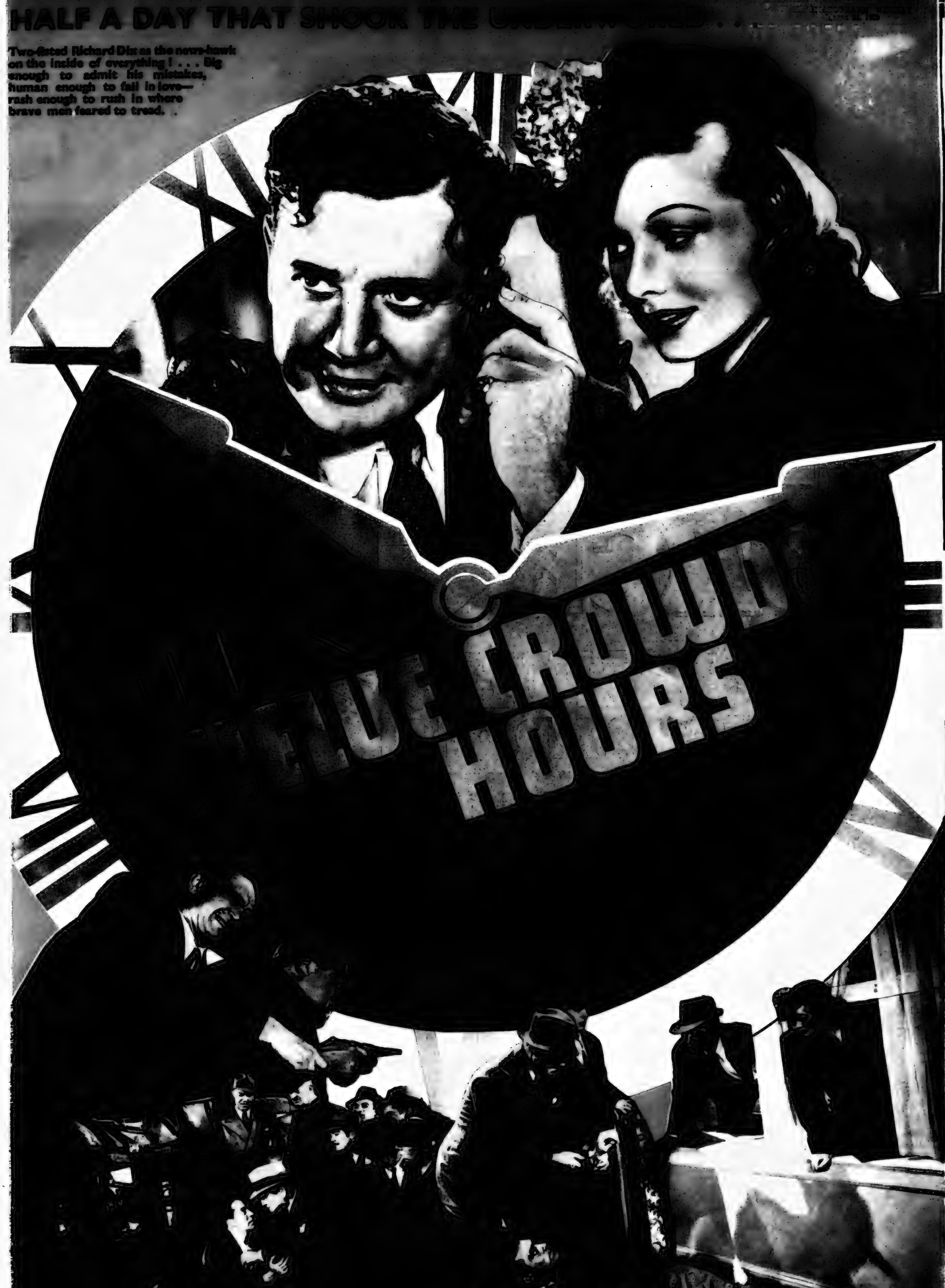
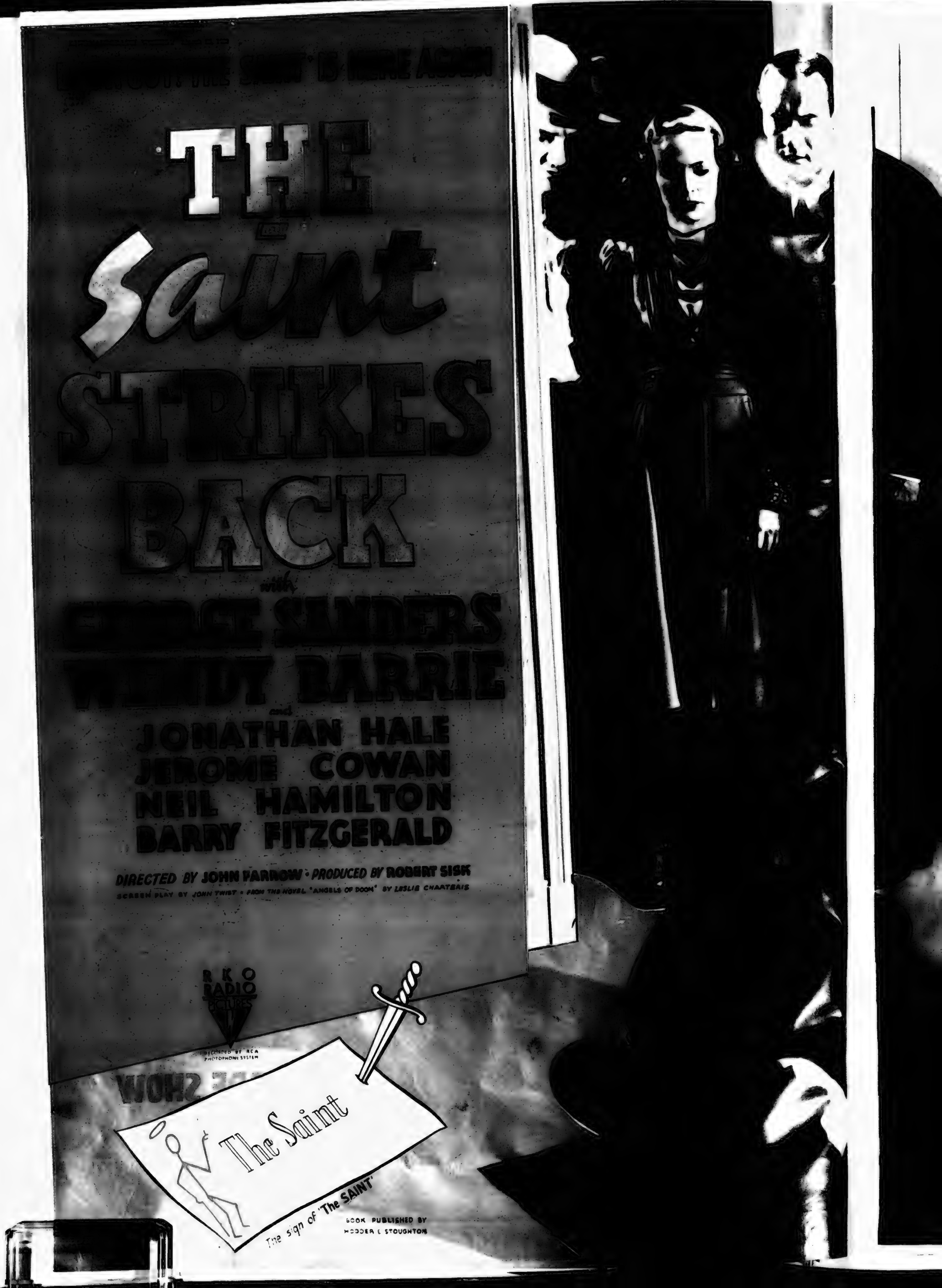
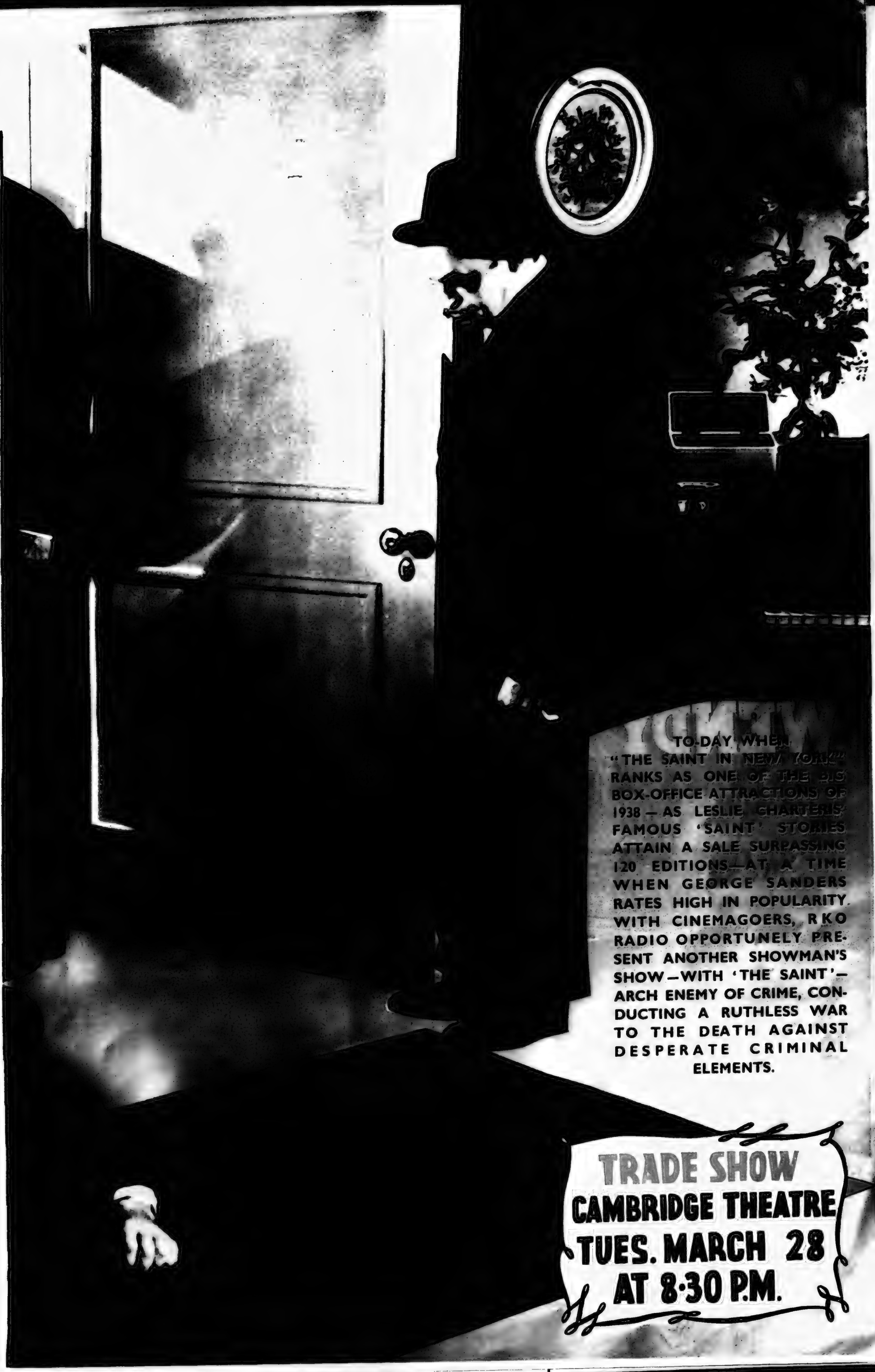
HALF A DAY THAT SHOOK THE UNDERWORLD . . .

Two-fisted Richard Dix as the news-hawk on the inside of everything! . . . Big enough to admit his mistakes, human enough to fall in love—rash enough to rush in where brave men feared to tread. .


ELVE CROWD
HOURS
RKO RADIO PICTURES

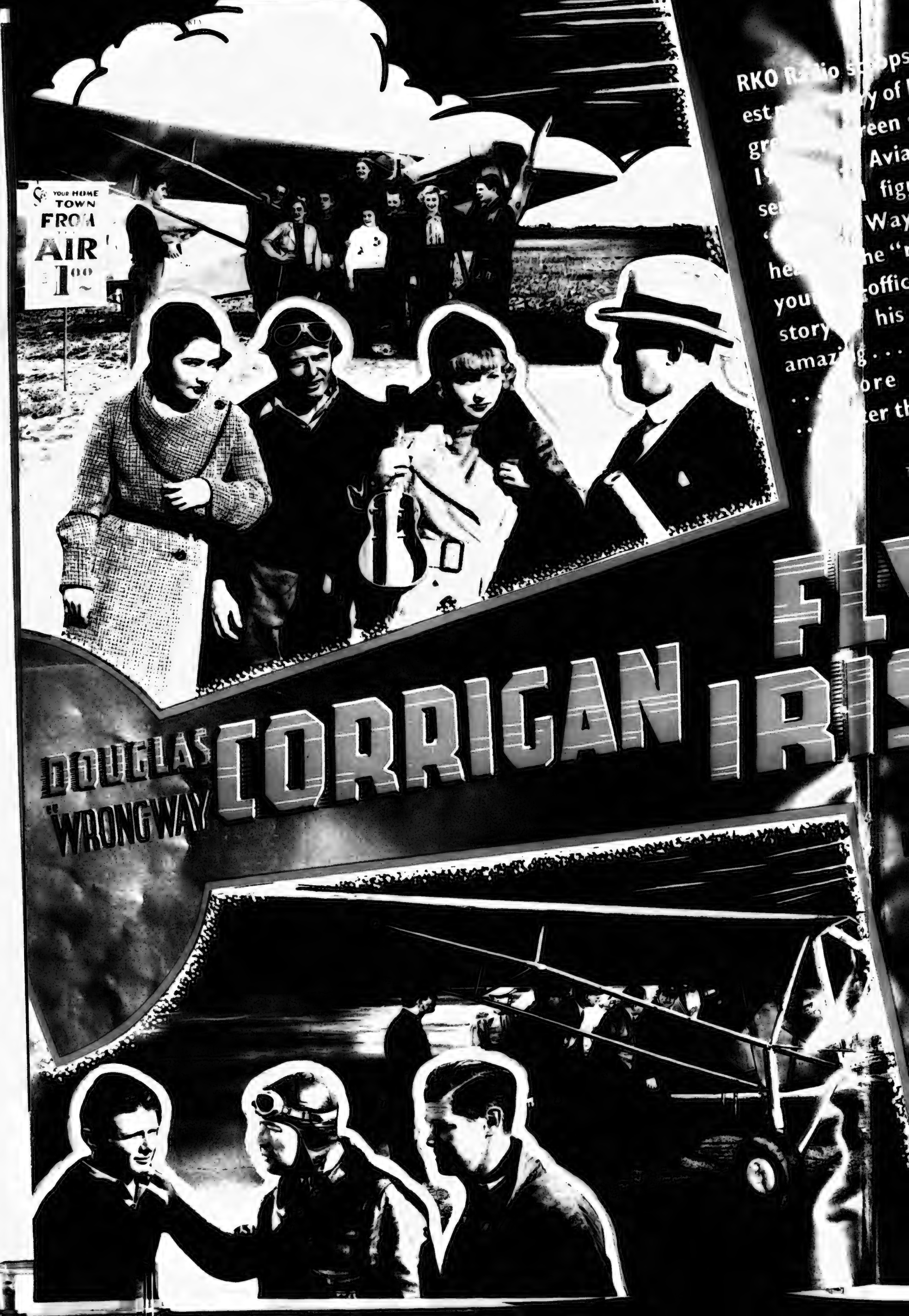
TRADE SHOW · CAMBRIDGE THEATRE · TUES · MARCH 28 · AT 3 · P · M ·


OUT! THE "SAINT" IS HERE AGAIN
THE
Saint
STRIKES
BACK
with
GEORGE SANDERS
WENDY BARRIE
and
JONATHAN HALE
JEROME COWAN
NEIL HAMILTON
BARRY FITZGERALD
DIRECTED BY JOHN FARROW · PRODUCED BY ROBERT SISK
SCREEN PLAY BY JOHN TWIST · FROM THE NOVEL "ANGELS OF DOOM" BY LESLIE CHARTERIS
RKO RADIO PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM
The Saint
The sign of "The SAINT"
BOOK PUBLISHED BY HODDER & STOUGHTON



TO-DAY WHEN "THE SAINT IN NEW YORK" RANKS AS ONE OF THE BIG BOX-OFFICE ATTRACTIONS OF 1938 — AS LESLIE CHARTERIS' FAMOUS 'SAINT' STORIES ATTAIN A SALE SURPASSING 120 EDITIONS—AT A TIME WHEN GEORGE SANDERS RATES HIGH IN POPULARITY WITH CINEMAGOERS, RKO RADIO OPPORTUNELY PRESENT ANOTHER SHOWMAN'S SHOW—WITH 'THE SAINT'—ARCH ENEMY OF CRIME, CONDUCTING A RUTHLESS WAR TO THE DEATH AGAINST DESPERATE CRIMINAL ELEMENTS.

TRADE SHOW
CAMBRIDGE THEATRE
TUES. MARCH 28
AT 8·30 P.M.


YOUR HOME TOWN FROM AIR 1.00
DOUGLAS "WRONG WAY" CORRIGAN
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IRIS

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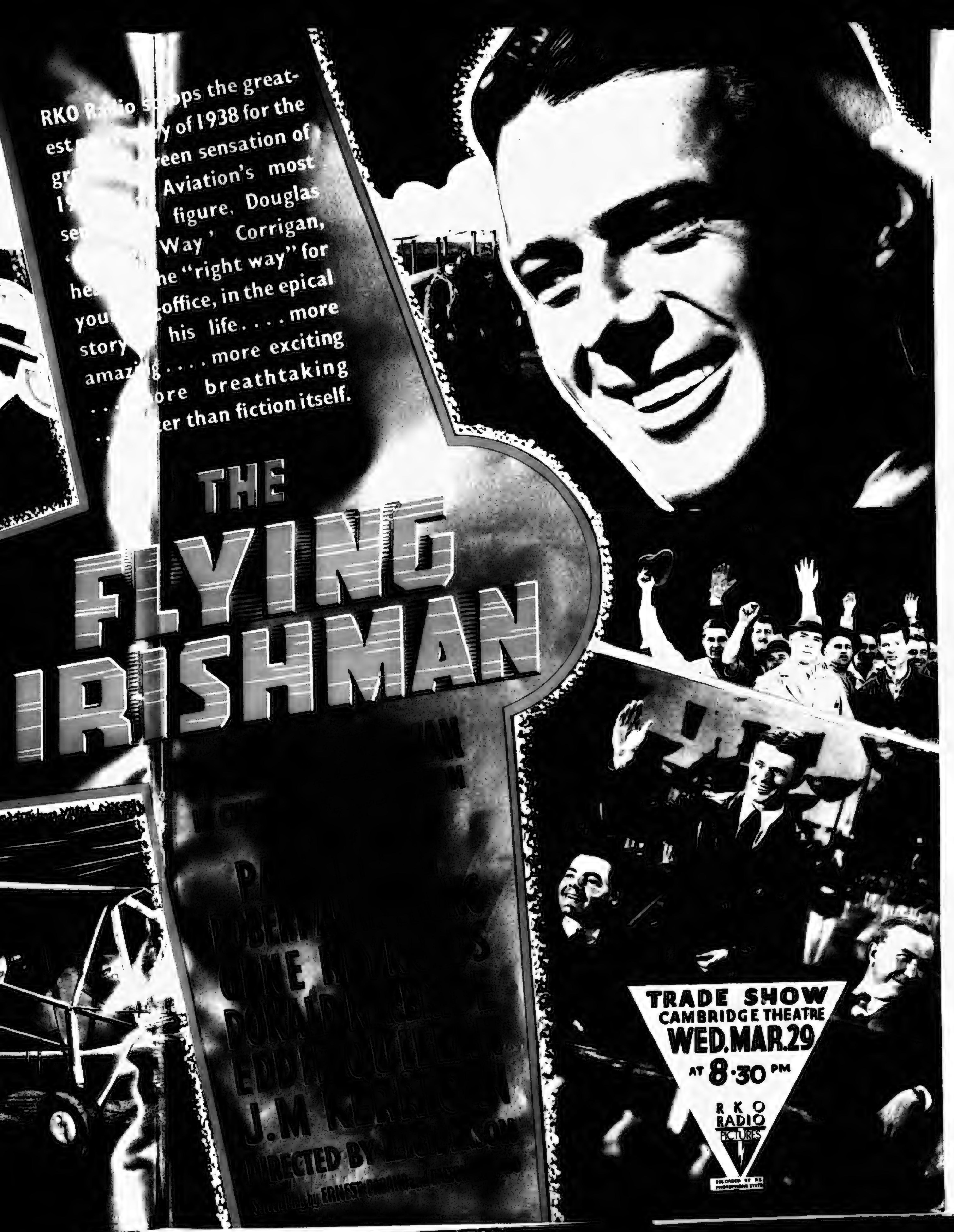


RKO R[illegible]io s[illegible]ps the great-
est [illegible]y of 1938 for the
gr[illegible]een sensation of
19[illegible] Aviation's most
se[illegible] figure, Douglas
"[illegible] Way" Corrigan,
he[illegible]he "right way" for
you[illegible]-office, in the epical
story [illegible] his life. . . . more
amazing . . . . more exciting
. . . [illegible]ore breathtaking
. . . [illegible]er than fiction itself.

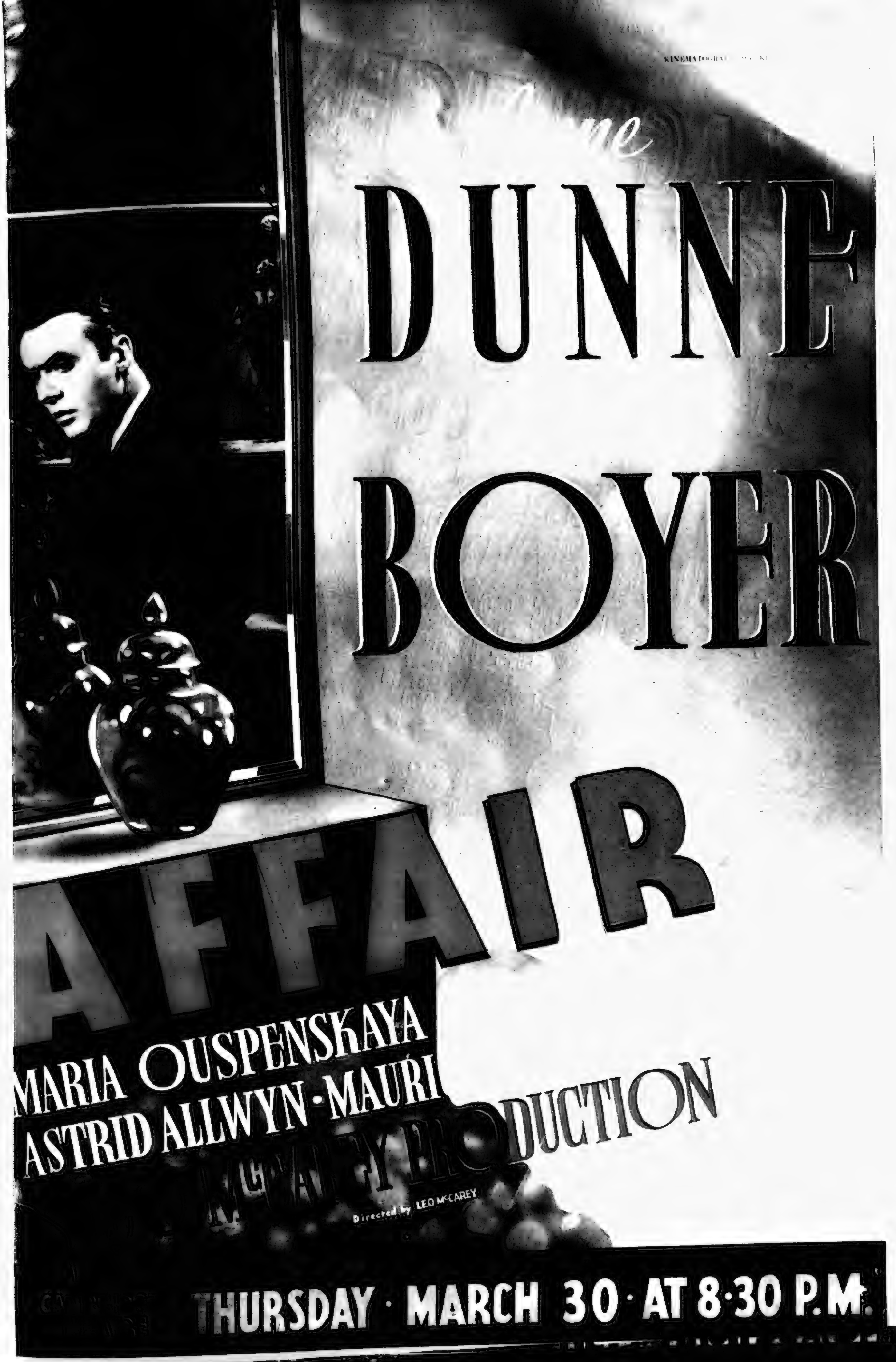
THE
FLYING
IRISHMAN
DIRECTED BY
Screen Play by ERNEST PAGANO and
TRADE SHOW
CAMBRIDGE THEATRE
WED. MAR. 29
AT 8·30 PM
RKO RADIO PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

LOVE
with
RKO RADIO PICTURES
RECORDED BY R.C.A. PHOTOPHONE SYSTEM
TRADE SHOW

they met Lightly . . . . Deeply they loved . . . .
Nobly they parted . . . . she a woman of the
world, he an international heartbreaker !
DRAMA to reach the heart of every man . . . .
and every woman who knows the weakness of
man's strength !

The New Stellar Combination

which will make hearts beat quicker
and box-office records climb faster !



DUNNE

BOYER

AFFAIR

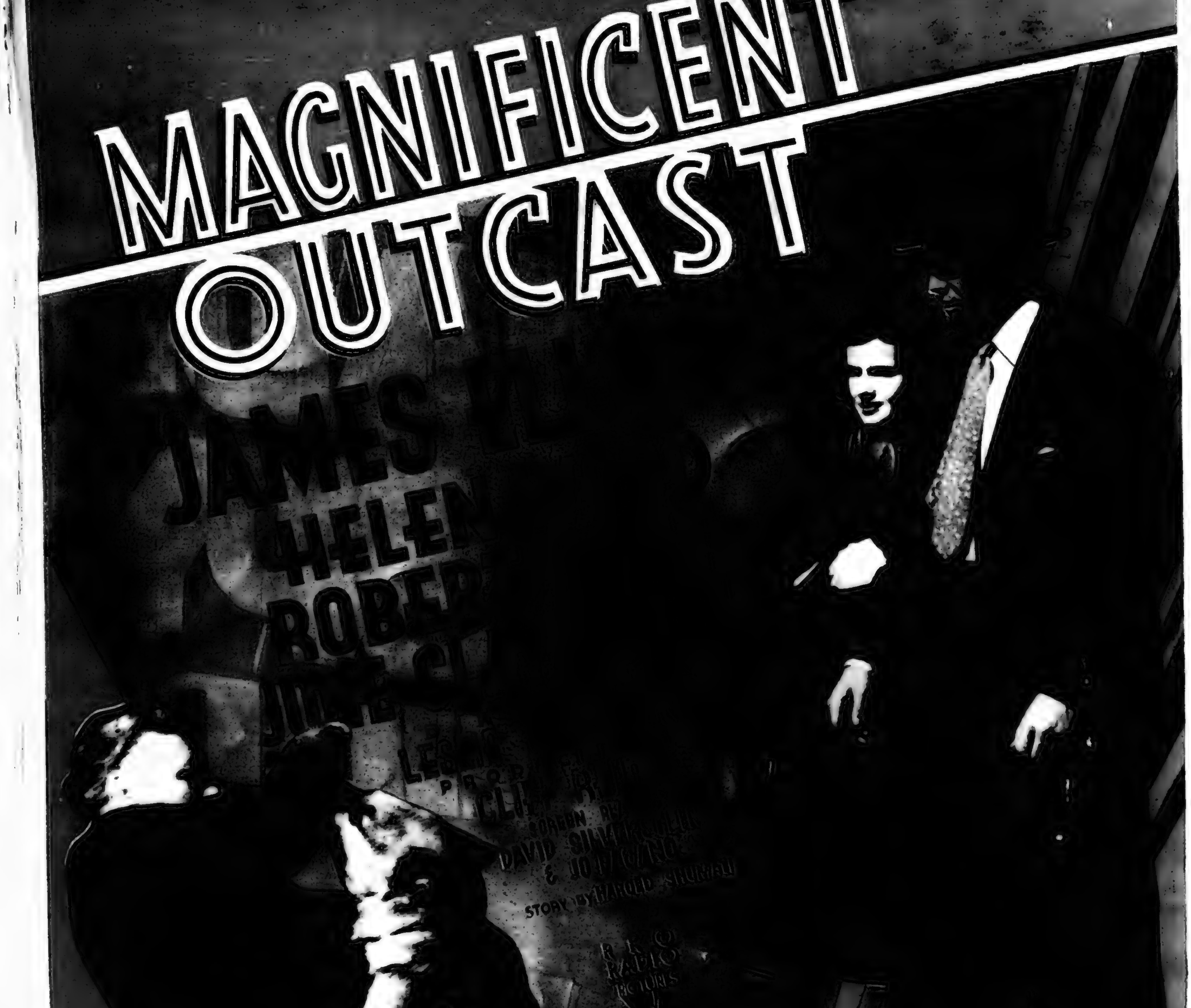
MARIA OUSPENSKAYA

ASTRID ALLWYN · MAURI

McCAREY PRODUCTION

Directed by LEO McCAREY

THURSDAY · MARCH 30 · AT 8·30 P.M.



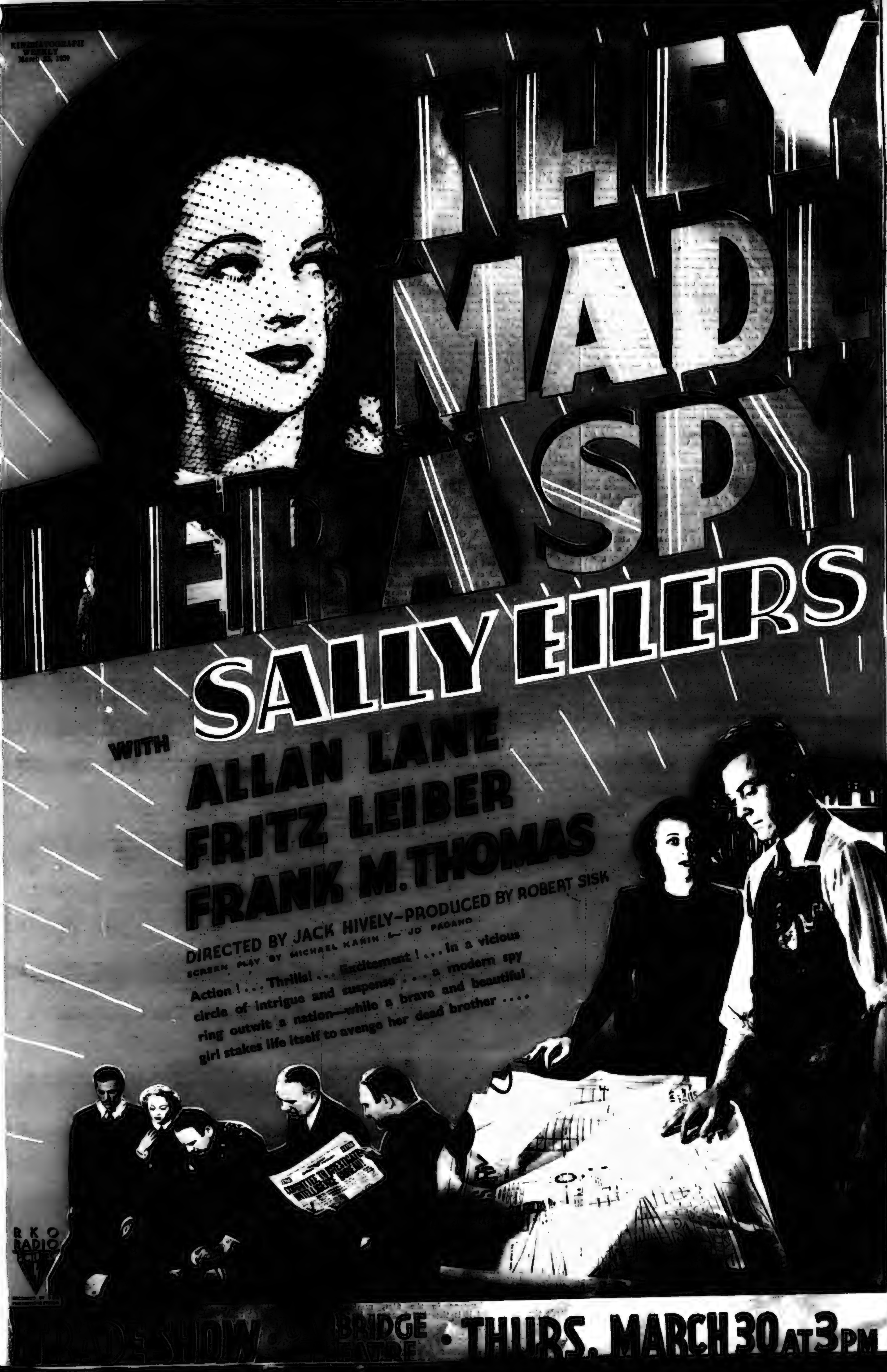
MAGNIFICENT OUTCAST

JAMES EL
HELEN
ROBER
JUNE S
LESLIE
PRODU
CLIFF
SCREEN PLAY
DAVID SILVERSTEIN
& JOHN TWIST
STORY BY HAROLD SHUMATE
RKO RADIO PICTURES

Handsome James Ellison, smashing through to solo stardom in a great dramatic role . . . . Torn between revenge and romance . . . . embittered . . . . he swore to be even with those who shattered his marriage . . . . With victory in his grasp, came romance to mellow outraged memories . . . .

TRADE SHOW
CAMBRIDGE THEATRE

WED. MARCH 29
AT 3 P.M.



THEY MADE HER A SPY

SALLY EILERS

WITH
ALLAN LANE
FRITZ LEIBER
FRANK M. THOMAS

DIRECTED BY JACK HIVELY—PRODUCED BY ROBERT SISK
SCREEN PLAY BY MICHAEL KANIN & JO PAGANO

Action ! . . . Thrills! . . . Excitement ! . . . In a vicious circle of intrigue and suspense . . . a modern spy ring outwit a nation—while a brave and beautiful girl stakes life itself to avenge her dead brother . . . .

TRADE SHOW • BRIDGE THEATRE • THURS. MARCH 30 AT 3 PM

REVIEWS—continued from page 25

You Can't Cheat an Honest Man

Gen. F.D.-Universal. American (U). Directed by George Marshall. Featuring W. C. Fields, Edgar Bergen and Charlie McCarthy. **7,099** *feet. Release date not fixed.*

COMEDY extravaganza with a circus background, so built as to make generous provision for the inimitable humour of W. C. Fields and the ventriloquial brillance of Edgar Bergen, with his almost human dummies, Charlie McCarthy and Mortimer Snerd. Story values count for little, but few will care. From first to last the picture's quest is good fun, and by the time it ends it gathers a rich harvest in popular laughs. With star values to back it up it is certain to register at the box-office. Capital comedy booking.

Story.—Larson E. Whipsnade, proprietor of a travelling circus, has difficulty in making ends meet. His two children, Vicky and Phineas, are at a university, and Vicky has an ardent suitor in Roger Bel-Goodie, a wealthy young socialite. Phineas wants Vicky to marry Roger and so help her father financially, but before tying herself up to a man she does not love she decides to investigate her father's financial plight.

She recognises the worst on arrival, but falls for the Great Edgar, a ventriloquist. He reciprocates. Charlie McCarthy, Edgar's dummy, is against the match because he wants to get away from Whipsnade. Loyalty to her father prompts Vicky to prepare herself for the big sacrifice, but her marriage to Roger is at the last minute permanently postponed by Whipsnade's crazy antics at the pre-wedding reception.

Acting.—W. C. Fields has a cut at everything as Whipsnade; he is circus barker, bare-back rider, ventriloquist and unwelcome guest in turn, and he draws the laughs from every masquerade. His long absence from the screen has failed to blunt his inimitable sense of humour. Edgar Bergen has both Charlie McCarthy and Mortimer Snerd to help him, and his dummies cleverly amplify his versatility. He has no peer as a ventriloquist. Constance Moore, John Arledge, James Bush, Mary Forbes and Thurston Hall are the only supporting players that matter.

Production.—Apart from the culminating slapstick tilt at society, all the action takes place in a circus, and spectacular props, such as lions, elephants, crocodiles and a not-so-captive balloon pay a liberal contribution to the humour. W. C. Fields and Edgar Bergen score individually and in concert and, by their respective genius, set a merry pace.

Story values are not, it will be observed, insistent, but the ventriloquial dummies are so human that absence of substantial plot is no serious loss. The climax is a riot.

Points of Appeal.—Bright gags, ambitious staging, great fooling by W. C. Fields, brilliant ventriloquialism of Edgar Bergen, good title and box-office star values.

Mr. Moto on Danger Island

20th Century-Fox. American (A). Directed by Herbert I. Leeds. Featuring Peter Lorre, Amanda Duff and Jean Hersholt. **6,288** *feet. Release date not fixed.*

BASICALLY this crime play is "spot the murderer" stuff, but Mr. Moto's inimitable technique gives it that little something that the average thriller hasn't got. In other words, thanks mainly to good work by Peter Lorre in the name part, smooth dialogue and hearty action blend yet again adequately in the interests of cast-iron mass entertainment. The film lives up to its box-office label. Very good general booking.

Story.—Porto Rico is troubled by diamond smugglers and Mr. Moto is sent from Washington to investigate. *En route* he makes friends with Twister McGurk, a dumb wrestler, and he becomes Mr. Moto's bodyguard. An attack is made on his life as soon as they land, but he escapes and a conference is called at the quarters of John Bentley, the Governor.

Among those present are Colonel Castle, head of the police; Commissioners Gordon and Madero; Sutter, a ship-owner; La Costa, a trader; Joan, Castle's daughter; and George, the Governor's son. Each in turn is suspected, but before long Bentley and Castle are murdered. By this time, however, Mr. Moto fastens on to a valuable clue, and this leads to excitement in a swamp, formerly a pirate's hide-out, and on the high seas. The result is the apprehension of the real killer and romance between Joan and George.

Acting.—Peter Lorre is in good form as Mr. Moto, and Warren Hymer scores many a laugh as his two-fisted Mr. Watson, alias Twister. Jean Hersholt leads one up the garden successfully as the killer, and Amanda Duff and Robert Lowery take good care of the inevitable love interest. The supporting types are equally well played.

Production.—Although this mystery play depends a great deal on dialogue, it gets around. Porto Rico with its adjacent swamps is the locale, and full use is made of topographical resources. Red herrings are, of course, the main narratal diet, but humour is by no means neglected. Warren Hymer is the ideal stooge for Peter Lorre and his clumsy fooling adjusts balance. The ending, true to tradition, is vibrant with surprise and suspense.

Points of Appeal.—Exciting story, good thrills, boisterous comedy relief, colourful staging, excellent climax and box-office star, and title values.

West of Cheyenne

Columbia. American (U). Directed by Sam Nelson. Featuring Charles Starrett. **4,851** *feet. Release date not fixed.*

GOOD average Western of familiar type, with hero foiling efforts of crooks to prevent him occupying ranch which they are using for hiding stolen cattle. With plenty of hearty action and tuneful musical interludes, this should go down well with horse-opera fans.

Story.—When Brad Buckner and his riders take over the Bar W ranch they are warned that the two previous owners have been murdered, and before long attempts are made on their own lives. A gang of rustlers, headed by Link Murdock, a shady saloon-keeper, is anxious to prevent the ranch being occupied because they are using it for hiding stolen cattle.

Brad gets on to their game, but his plans are spoilt when his girl, her father and the sheriff are kidnapped by the crooks. The girl manages to escape and warn Brad that the gang is moving the cattle and leads them to the hide-out After a fierce fight the bandits are subdued and captured.

Acting.—Charles Starrett runs the usual gamut of horse-opera histrionics, and handles the rough stuff and the romance with equal ease. Iris Meredith, though not the prairie rose type, is interesting as the girl, and Dick Curtis is a menacing villain as Murdock.

Production.—This is cut-to-pattern Western stuff, but it has all the merits of its kind in the way of action. Musical contributions by the Sons of the Pioneers are entertaining, though inclined to slow up pace, while more attention is paid to romance angle than is usual in Westerns.

Points of Appeal.——Popular formula, action values and juvenile pull.

The Mystery of Mr. Wong

Pathé. American (U). Directed by William Nigh. Featuring Boris Karloff, Dorothy Tree and Holmes Herbert. **6,341** *feet. Release date not fixed.*

"WHO dunnit" murder mystery melodrama, the second of the "Mr. Wong" series (the first was "Mr. Wong, Detective"). Good as the parent picture was this effort is even better. Suspense and surprise are cleverly encouraged in the ingenious story and, what's more, they culminate in a breath-taking grand finale.

The onus of the acting falls on Boris Karloff, and he, needless to say, is equal to every responsibility. Support is competent. Technical presentation definitely comes up to scratch. Very good popular booking, one with a box-office star.

Story.—Edwards, a not very pleasant gentleman, with a passion for collecting oriental jewels and antiques, secures by subterfuge possession of a stone known as the "eye of the daughter of the moon." The jewel is ill-omened, and sure enough Edwards is mysteriously bumped off. The principal suspects are Valerie, the victim's ill-treated wife, Harrison, his secretary, and Drina, his assistant, who poses as Valerie's maid, Carslake, the dead man's solicitor, and Sing, a Chinese servant.

Mr. Wong, the famous Oriental detective, is present when the murder is committed, and he collaborates with Professor Janney, a friend of the Edwards family, and Street, a police inspector, in an attempt to solve the crime. There are other murders and numerous red herrings, but Mr. Wong rises superior to all obstacles and, in the end, proves the killer to be the least suspected.

Acting.—Boris Karloff gives a smooth performance as Mr. Wong, his make-up is convincing, and his diction perfect; Holmes Herbert is not only disarming, but earns sympathy as the killer; and Dorothy Tree, Lotus Long, Craig Reynolds, Ivan Lebedeff, and Hooper Atchley divert suspicion effectively in support.

Production.—There is slightly more talk than action in this picture, but it is by no means static. Logical twists promote easy momentum, and this, in turn, is embellished with good thrills and arresting suspense. Story ingenuity is not, however, the only thing that counts. There is the personal element, and this takes compelling shape in the smooth and unhurried histrionics of Boris Karloff. He is the real pivot of the intriguing and exciting popular entertainment. He is also the play's considerable selling angle.

Points of Appeal.—Ingenious story, great work by Boris Karloff, neat direction, thrilling climax, human angle, star values and very good title.

Pirates of the Skies

General F.D. Universal. American (U). Directed by Joseph A. McDonough. Featuring Kent Taylor, Rochelle Hudson. **5,484** *feet. Release date not fixed.*

SMARTLY-PACED crime melodrama, depicting how discredited "air cop" redeems himself by capturing dangerous gang of thieves. Familiar story is helped by good aerial thrills and attractive portrayals by principals, and on entertainment values this stacks up as a sound supporting offering for popular halls.

Story.—His friends are surprised when Nick Conlan, an irresponsible and foolhardy aviator, chiefly notable for his hankering after personal glory, joins the State Air Police, while the authorities regard him with some suspicion. His object actually is to effect a reconciliation with Barbara, who had quarrelled with him because of his unreliability. Barbara is employed as a temporary waitress at the Birdseye Restaurant, near the landing ground.

The Air Police are baffled by the depredations of a gang of crooks who have seemingly supernatural knowledge of transport arrangements for the shipment of pay-rolls and jewel shipments. Actually they are getting the information through the proprietor of the Birdseye Café, who has installed a microphone in the room used by the pilots. Nick, sent on a special job, disobeys orders to follow a suspicious-looking plane, which he traces to a health farm. He is dismissed from the service, but continues on the trail.

Inadvertently Barbara discovers the duplicity of her boss, and realising that the gang is in danger, the latter kidnaps her and makes her accompany them on their getaway. Nick and the police, searching for her, discover the final clue incriminating the gang. Nick "borrowing" a fast 'plane, gives chase, and by brilliant aeronautics forces them down. He is welcomed back to the services and receives Barbara's forgiveness.

Acting.—Kent Taylor gives a well-graduated performance in an at times rather "smart aleck" rôle as Nick; Rochelle Hudson is attractive as Barbara, and Lucien Littlefield, making a break from his usual comedy rôles, is convincing as the apparently meek, but ruthless, leader of the crooks.

Production.—While main outlines of story are hackneyed details of plot are ingeniously worked out, and the well-staged aerial thrills hold interest. Incidental action is also well put over, and romance interest is well provided for.

Points of Appeal.—Pleasing stellar team, action values and air thrills.

Dead Men are Dangerous

Pathé. British (A). Directed by Harold French. Featuring Robert Newton, Betty Lynne and Peter Gawthorne. **6,300** *feet. Release date not fixed.*

BRITISH crime play taking the form of a macabre and spectacular masquerade. Now and again the germ of the plot is allowed to assume somewhat extravagant proportions, but thanks to an emotionally secure performance on the part of Robert Newton, intelligent support, and showmanlike direction, fiction is in the main successfully harnessed in the interests of exciting and thrilling mass entertainment. Production qualities are very good, while star values are far from inconsiderable. Good general booking.

Story.—Aylmer Franklin, a novelist, is heavily in debt and there appears to be no way out. Following a thunderstorm he discovers the dead body of a man under a tree The man's face is completely disfigured, and Aylmer decides to change clothes with the victim and so release Nina, his loyal fiancée, from their engagement.

So far so good, but later it transpires that the dead man was murdered. Muller is the victim's name and he had been killed by Goddard, henchman of Conroy, a wealthy but unscrupulous man, because he had in his possession a diary incriminating Conroy. Goddard witnesses Aylmer's masquerade. Later, while searching Aylmer's room for the diary, he is disturbed by a maid and kills her. Aylmer is suspected of both murders, but after getting into touch with Nina he manages to corner Goddard and Conroy in circumstances that reveal their guilt to the police. Romance between Aylmer and Nina is then resumed.

Acting.—Robert Newton plays Aylmer, and his wide emotional skill not only invests the character with conviction, but enables it to evoke sympathy. Betty Lynne is adequate in the comparatively small part of Nina, and Peter Gawthorne and John Warwick are smooth and effectively sinister as Conroy and Goddard. Minor rôles are capably filled.

Production.—Much happens in the film, particularly towards the finish, and it is the skilful manner in which the plot develops from its extravagant birth into a tense and suspenseful man-hunt that gives the drama as a whole the confident earmarks of mass appeal. For example, the central character is for the most part hunted both by crooks and the police, and his predicament, which at one period results in a police cordon being thrown round Hyde Park, is in itself a sturdy platform for both excitement and poignancy. Popular romantic trimmings, good atmosphere and sustained action do the rest.

Points of Appeal.—Ingenious, if fantastic story, good characterisation, resourceful direction, realistic staging, holding alternation of thrills and suspense, romantic angle and attractive cast.

My Son is a Criminal

Columbia. American (A). Directed by C. C. Coleman, Jun. Featuring Alan Baxter, Jacqueline Wells and Willard Robertson. **5,320** *feet. Release date not fixed.*

HERE we have an unpretentious gangster melodrama, yet one of considerable compass. It is at one and the same time a glorification of the American police force, a stern indictment of the gangster, and a poignant expression of parenthood. In serving many masters it establishes universal appeal. Acting, staging and direction first-rate. Good general booking.

Story.—Tim Halloran, Sen., a police chief, is dined and toasted on the eve of his retirement. At the function he expresses the wish that his only son, Tim, Jun., will join the force and follow in his footsteps. Tim is not only not keen, he is secretly the head of a gang of ruthless racketeers. The gang operates by disguising their cars as taxicabs. To complicate matters, Tim and his boyhood friend Alan Coltrin, assistant in the police laboratory, are rivals for Myrna, daughter of Jerry Kingsley, the new police chief.

Inside information enables Tim to continue his campaign of plunder and murder, but he meets his Waterloo when his father returns from retirement to fight the gang. His fitting end comes, however, in circumstances that save his father from disgrace.

Acting.—Alan Baxter is shrewdly cast as Tim Halloran, Jun.; his every gesture, intonation and mannerism is incorrigibly sinister. Jacqueline Wells is adequate as Myrna, and Willard Robertson rises to impressive heights as Tim, Sen. Support is competent.

Production.—There are many strings to the plot of this melodrama, and all are attached to incidents of stern significance. Gangster thrills provide the big moments, but powerful as the film's physical interpretation is, its emotional appeal is no less aggressive. The compelling human angle is to be found in the father's tragic discovery that his son, of all people, is a criminal of the worst type. A skilfully contrived climax seals effectively the crisp entertainment.

Points of Appeal.—Good story, clever, thrilling climax, big thrills, human angle, good cast and excellent atmosphere.

Navy Secrets

Pathé. American (U). Directed by Howard Bretherton. Featuring Fay Wray, Grant Withers and Craig Reynolds. **5,500** *feet. Release date not fixed.*

ESPIONAGE romantic melodrama treated in an inconsequential, but by no means abstract, vein. Dialogue and action are equally represented, and each contributes to a thrilling and spectacular climax. The attractive cast is adaptable and the technical qualities generally are good. Both in subject matter and footage the film is accommodating mass entertainment. Good two-feature programme booking.

Story.—Carol, an attractive but somewhat mysterious young lady, has a date with Jimmy, a petty officer. Steve Roberts, another petty officer, turns up in place of Jimmy and explains to Carol that Jimmy has been put in the brig for a minor offence. Carol agrees to Steve's suggestion that the two of them should spend the evening together in Jimmy's favourite haunts. Steve has an envelope belonging to Jimmy and he tells Carol that he promised to deliver it to a certain person, but has forgotten the man's name. The letter is, of course, subterfuge.

The search brings Steve and Carol in contact with obvious enemy agents, but each treats the other with suspicion. However, after apprehending members of a spy ring at the risk of their lives, Carol and Steve discover that they are both attached to the Naval Intelligence Service. The happy, if inevitable, revelation is the signal for romance.

Acting.—Fay Wray contributes a spirited disarming portrayal as Carol, and Grant Withers is every inch the strong silent man as Steve. Craig Reynolds has very little to do as Jimmy, but William von Brincken, George Sorrell, Robert Frazer and Dewey Robinson are plenty tough as the enemy agents.

Production.—The letter is the key to espionage, and this opens up exciting, if conventional, channels. The average audience may not be as easily deceived as hero and heroine, but the effect of deception can only be judged by results, and, in this instance, the answer is adequately expressed in a neat alternation of thrills, romance and laughs. The intriguing illusion has the additional benefit of smooth dialogue, slick timing and realistic staging.

Points of Appeal.—Fascination of espionage, good cast, easy direction, tense culmination thrills, star values and intriguing title.

Law of the Plains

Columbia. American (U). Directed by Sam Nelson. Featuring Charles Starrett and Iris Meredith. **5,064** *feet. Release date not fixed.*

STORY of cattle racketeers who attempt to force ranchers to sell their herds at non-commercial prices. Conventional in design, it contains plenty of fisticuffs and riding, and also the necessary romantic element. Sound appeal for Western fans and juveniles.

Story.—Chuck Saunders, foreman of the J.N. ranch, sets out to track down the bandits who have stolen the money paid for his employers' sale of cattle after they had tried to intimidate him into selling at half-price. Although accused of murder, he succeeds in discovering that the head of the gang is a prominent banker, whose so-called daughter is really the child of his employer, who had been kidnapped fifteen years ago in a stage coach hold-up.

Acting.—Charles Starrett is vigorous and personable as Chuck, and Iris Meredith is good as the heroine; she shows promise for more ambitious productions.

Robert Warwick makes a good villain, as does Dick Curtis. Musical numbers are supplied by "Sons of the Pioneers" troupe.

Production.—While the plot develops along familiar lines, it is lively and not too obvious. Fights are realistically staged, and development has a fair sense of logicality, combined with a surprise element. Settings and camera work are both well up to standard.

Points of Appeal.—Star, and fast moving, hard hitting Western plot.

REVIEWS continued on page 38

"MADE FOR EACH OTHER"

Scenes from the David O. Selznick film, MADE FOR EACH OTHER, which United Artists is Trade showing this (Thursday) evening at 8.30 p.m. at the Cambridge Theatre. Carole Lombard is starred with James Stewart in this story of a typical young couple faced with all the problems, tragedy, comedy and romance of young married love

REVIEWS—continued from page 36

Let Freedom Ring

M-G-M. American (U). Directed by Jack Conway. Featuring Nelson Eddy, Virginia Bruce and Victor McLaglen. 7,823 feet. Release date not fixed.

SPECTACULAR period outdoor melodrama, a picture of the same stirring kidney as "Stand Up and Fight" and "Jesse James." Treated in a lusty yet light-hearted vein and embellished with rousing song, it has many magnificent and thrilling moments. These, together with the wide versatility of its surface action and all-star cast, should offset its all-American sentiment.

There is little doubt that the average English audience will accept with relish yet another dose of American pioneer history. Very good star booking for the masses and family.

Story.—Jim Knox, representative of a pioneer American railway company, is out to secure not only a right of way, but all adjacent land for his company. Those who refuse to "come across" are victimised, the burning of their property being the favoured method. Tom Logan, an old homesteader, is amongst those threatened, but he places his trust in Steve, his son, who has had a 'varsity legal training. Steve realises that the only way to beat Knox is to appear to be on his side, and he puts on the necessary act. His subterfuge estranges him from his father and from Maggie Adams, his girl.

Knox is banking on forcing a local election in his own favour, but Steve shakes him up by turning renegade, kidnapping the editor of the local paper, and publishing pirate editions exposing the landgrabbers' methods. The trick fails to work, however, but in the end Steve employs his good voice to advantage and, by singing "Star Spangled Banner," leads a victorious assault on Knox and his gang. There are wholesale reconciliations at the fade-out.

Acting.—Nelson Eddy displays unsuspected virility as Steve and makes the most of his fine voice, but his wide equipment does not include powerful personality.

Virginia Bruce is a spirited heroine, and Edward Arnold a ruthless Knox. Victor McLaglen, Lionel Barrymore, Guy Kibbee, Charles Butterworth and H. B. Warner head a practically all-star supporting cast.

Production.—It is difficult to believe that sturdy pioneers and alien empire builders could have been so susceptible to song, but although melody is insistent it does not seriously impair period virility. The general effect is good, and that is all that matters. From the first foot until the last it is rousing outdoor stuff. Incidentally it couples star values with its lusty, wholesome entertainment, hence its compelling box-office characteristics.

Points of Appeal.—Exciting story, neat direction, rousing musical score, fine singing by Nelson Eddy, spectacular outdoor thrills, good comedy, vigorous fisticuffs, compelling juvenile angle, authentic atmosphere and all-star cast.

Swing, Sister, Swing

Gen.F.D. Universal. American (U). Directed by Joseph Santley. Featuring Ken Murray, Johnny Downs and Kathryn Kane. 6,008 feet. Release date not fixed.

TOPICAL comedy drama of a dance craze, played to swing time. It is concerned mainly with jitter-bugs, hep-cats and alligators (American vernacular for dance mad dopes), and it makes its appeal primarily to English devotees of jazz. The cast is notable for its enthusiasm rather than its names. Supporting proposition mainly for industrial audiences.

Story.—Johnny Bennett, jitter-bug assistant at a country filling-station, invents a new dance which he calls the Baltimore Bubble. Snookie Saunders, his girl friend, helps him put it over, while Chick Peters, his grocery assistant friend, accompanies them on his slush-pump (trombone). Nap Sisler, a Broadway Press agent, sees them, and persuades them to come to New York. Professor Beebee, owner of a dancing academy, sponsors them.

They are a success, but the Baltimore Bubble craze does not last. Snookie and Chick are thankful for the money they have made and leave for home, but Johnny stays behind. He has a swollen head, and believes that he can invent another equally successful dance. He fails, however, and returns to Snookie, who, meanwhile, has wisely invested his savings and her own in a filling-station.

Acting.—Ken Murray is not bad as Nap, and Ernest Truex gives a glimpse now and again of his old comedy form as Professor Beebee. Johnny Downs, Kathryn Kane and Eddie Quillan are Johnny, Snookie and Chick, but they are seldom called upon to act. Their job is to dance.

Production.—The basic theme is quite good; it always has been. It's the frequent hot dance intermissions and broad American vernacular that limit the entertainment's appeal. Half the action, and about the same percentage of dialogue, is definitely trans-Atlantic in appeal. What's left permits the film to be rated no higher than second for industrial halls.

Points of Appeal.—Dance music, romantic sentiment and title.

Miss Fit-It

20th Century-Fox. American (U). Directed by Herbert I. Leeds. Featuring Jane Withers, Gloria Stuart and Henry Wilcoxon. 6,959 feet. Release date not fixed.

JUVENILE comedy drama, with a Hollywood background, exploiting to the full the stupendous precocity and amazing versatility of Jane Withers. The small star is very nearly the whole works. There are, however, other popular interests in story and locale, and these help to adjust balance. It avoids the usual pitfalls of the "one man" show. Ample mass and family entertainment is represented. Good general booking.

Story.—Jane, an orphan, runs away from school to join her uncle, Jonathan Rand, a famous Hollywood director. On arriving at the film city she finds that her uncle's home is being auctioned, he having allowed success and drink to go to his head. Carol Walters, Jonathan's former secretary, takes Jane under her wing, and the two share a room in an actor's boarding house. Jane's one ambition is to help her uncle fight back, and in assisting an actor who had fallen on hard times put over his audition, she not only unexpectedly does the trick, but also places herself on the first rung of the ladder to screen fame.

Acting.—Jane Withers is Jane, and she puts over a performance that is tremendously complete. She is mistress of mimicry, as well as every emotion. Gloria Stuart, Henry Wilcoxon, Jed Prouty, and Pedro de Cordoba are the principal supporting players, and they give the star eager and unselfish co-operation.

Production.—The film gives a pretty accurate illustration of life in the film city, with its ups and downs, and each facet in turn provides the small star with fruitful material for her exceptional versatility. She "comes across" with a competence that matches her genius, and, thanks to resourceful direction and polished support, the result is good popular entertainment. Atmosphere bears the unmistakable stamp of authenticity.

Points of Appeal.—Clever and versatile performance of Jane Withers, good supporting cast, clean humour, appealing sentiment, obvious feminine angle, excellent technical presentation, intriguing title, and star values.

Stagecoach

United Artists. American (U). Directed by John Ford. Featuring Claire Trevor, John Wayne and Thomas Mitchell. 8,627 feet. Release date not fixed.

PERIOD Western, a dramatisation of a cross-country stage coach journey in the rousing days when men were men, lawlessness was rife, and the Indians were in the scalp business. There are two reels of magnificent hair-raising spectacle, but much that goes before and after suffers from inertia. The characterisation is, however, exceedingly good, and this, coupled with brilliant photography, consolidates mass and juvenile appeal. With all its padding, the film is past-the-post stuff for industrial and family audiences.

Story.—A stage coach starts on a journey from Tonto to Lordsburg with five passengers: Mrs. Lucy Mallory, wife of an army officer, who wants to join her husband before she becomes a mother, Mr. Peacock, a timid whisky traveller, Doc Boone, a doctor, with a perpetual thirst, Hatfield, a mysterious gambler, and Dallas, a young woman whose morals fail to impress the residents of Tonto. The driver is Buck Rickabaugh, and the guard is Curley Wilcox, a U.S. Marshal.

Later, Gatewood, a banker, and the Ringo Kid, a young renegade out to settle a feud, join the party. Indian attack is threatened, and to add to the troubles, Mrs. Mallory is confined. The Indians do attack; Hatfield is killed, and Peacock is wounded, but the rest arrive at their destination safely and, following Gatewood's arrest for embezzlement, Ringo settles his feud. Meanwhile, he and Dallas have found romance, and Wilcox gives them a chance to make good.

Acting.—Thomas Mitchell is excellent as the drunken Doc Boone, and Claire Trevor, John Wayne, Donald Meek, Berton Churchill, Andy Devine, and Louise Platt contribute clever support.

Production.—The staging, like the acting, bears the mark of authenticity. It is the delay in getting to grips with the spectacular action which, by the way, is represented by the most thrilling and exciting cowboy-Indian stuff yet seen on the screen, and the unconscionable time taken to arrive at the obvious climax, robs the entertainment of its rightful heritage, sustained punch. Still, although the picture is not a winner all the way, it is part of the way, and that part, augmented by brilliant camera work and first-class direction, is sufficient to place it in the money class. In short, it is cast-iron for the unsophisticated.

Points of Appeal.—Rousing basic theme, outstanding spectacle, clever cast, picturesque atmosphere, clever photography and good title.

Texas Stampede

Columbia. American (U). Directed by Sam Nelson. Featuring Charles Starrett, Iris Meredith and Fred Kohler, Jun. 5,051 feet. Release date not fixed.

OUTDOOR drama concerned mainly with war between cattlemen and sheep raisers. The story wears fairly well, but the drama would have been more convincing had the sheep raisers' beards been attached more securely. However, appeal is mainly juvenile. Taken all round, it's a handy second for the smaller halls.

Story.—During a war between cattlemen and shepherders over water-rights, Wayne, son of Jeff Cameron, a cattle rancher, adds fuel to the fire by seriously wounding Abe, brother of Zack Avery, leader of the sheep men. Tom Randall, the young sheriff, strives for a peaceful settlement, but Joan Cameron, his girl, disapproves of his methods and breaks their engagement. From thence on things go from bad to worse, but just as ruthless warfare appears to be inevitable Randall forces both sides to see reason. The restitution of romance follows.

Acting.—Charles Starrett turns in a workmanlike performance as Tom Randall, Iris Meredith is a spirited Joan, and Fred Kohler pulls his weight as Wayne, but Raphael Bennett, Blackjack Ward and other players filling sheepherders rôles are handicapped by their phoney make-up.

Production.—There is plenty of action, much of which is cunningly supported by extracts from more ambitious productions, and it is its hearty, if ingenuous, virility that enables it to override minor technical shortcomings. Clean, vigorous and picturesque, it's safe for industrial and family elements.

Points of Appeal.—Popular story, good cast, fast action and refreshing locale.

Toilers of the Sea

Columbia. British (U). Directed by Selwyn Jepson and Ted Fox. Featuring Mary Lawson, Clifford McLaglen and Wilson Coleman. 7,626 feet. Release date not fixed.

PICTURISATION of Victor Hugo's story set in the Channel Islands. It is too drawn out and discursive to hold the attention to any considerable extent, but should prove useful for quota purposes. Seascapes and camera work are very good.

Story.—Lethierry launches the first steamboat service from Guernsey. His captain does not believe in the enterprise, and steals his employer's money. Lethierry then commissions Clubin, who, having robbed the late captain, runs the boat ashore in a fog, and, having seen the passengers off in a boat, proceeds to make a getaway. Lethierry promises the hand of his daughter to anyone who can salvage the engine. Gilliat, a lonely soul who had worshipped the girl from afar, succeeds in doing this, but meanwhile she has fallen in love with one of the rescued passengers. Gilliat stands down in his favour.

Acting.—Acting is not remarkable, but it is efficient.

Production.—Only intensely strong characterisation could have made this story wholly successful, and in this case it is on the weak side. Development, too, tends to be scrappy, and scenes are too often over-prolonged for their dramatic strength.

Atmosphere and sea effect are, however, very good.

Points of Appeal.—Film version of famous French novelist's work, sea atmosphere and pioneer efforts.

South of Arizona

Columbia. American (U). Directed by Sam Nelson. Featuring Charles Starrett. 4,921 feet. Release not fixed.

RESOURCEFUL plot allied to usual strong action values make this one of the best of the Starrett westerns. Popular team, comprising star and Sons of the Pioneers, whose musical contributions maintain high standard, are seen to good advantage in robust story on popular ranchers *v.* rustlers lines. Safe booking of its type.

Story.—The existence of ranchers in the Trail City district is being menaced by the depredations of rustlers. A Government Ranger is called in to establish law and order, but is waylaid and murdered by the crooks, headed by Mark Kenyon, a cattle buyer, and Ed Martin, the latter posing as the Ranger.

Clay Travers, a rancher, discovers the dying Ranger and learns his identity, and hears that his sister, Ann, is arriving next day. Realising the girl's danger, he takes charge of her. He tries to expose Martin as an impostor, but the phoney ranger turns the tables on him and he is forced to flee—a fugitive from justice. Eventually, however, he rescues Ann, and is able publicly to force Kenyon and Martin to admit their guilt.

Acting.—Charles Starrett is in good form as Travers, and packs more sex appeal than most of the Western heroes. He is excellently supported by the Sons of the Pioneers, who contribute some entertaining musical interludes, and Iris Meredith, who again provides the love interest. Dick Curtis, as Martin, and Robert Fiske, as Kenyon, are convincing as the leaders of the rustlers.

Production.—Plot carries usual strong action content with crooks' masquerade as law officers, peril of heroine, and plight of hero wrongly suspected of being murderer, all logically contributing to suspense and building up nicely to well-staged climatic showdown.

Points of Appeal.—Star name, action values and juvenile pull.

Law of the Texan

Columbia. American (U). Directed by Elmer Clifton. Featuring Buck Jones. 4,747 feet. Release date not fixed.

FIRST-RATE Buck Jones Western with star as border ranger who pretends to be sacked from service in order to join up with gang raiding silver shipments and trace mysterious leader. Fast action is enhanced by sound production and story values. Attractive booking of its type.

Story.—The Border Rangers are being tested by a gang, led by a mysterious figure named El Coyote, which is seizing shipments of silver. Sergeant Buck Reader stages a "scene" with his chief and is ignominiously dismissed. He goes down to Mexico, where his threats of vengeance and the fact that he leads a successful raid against his old comrades wins him the confidence of the gang. He eventually discovers that El Coyote is actually Spencer, the manager of the refinery which has been consigning the silver, and brings the crooks to book.

Acting.—Buck Jones gives a typically virile performance as Weaver and puts over some particularly realistic fight scenes. Kenneth Harlan is a suave villain as Spencer, and Dorothy Fay is sound as the romance interest.

Production.—Hero's fake dismissal and masquerade as crook is familiar story ruse, but is exploited with good dramatic effect here, while identity of gang leader is well concealed. Film scores particularly, however, in rousing action that doesn't let up from a raid in the first hundred feet to an excellently staged and suspenseful final gun duel in a silver refinery.

Points of Appeal.—Vigorous and well-staged action, good story values, and juvenile following of star.

Everybody's Baby

20th Century-Fox. American (U). Directed by Malcolm St. Clair. Featuring Jed Prouty, Shirley Deane and Russell Gleason. 5,561 feet. Release date not fixed.

DOMESTIC comedy, the umpteenth of the popular Jones Family series. The action turns on a debate on the virtues of modern psychological methods of baby-rearing as compared with the good old-fashioned way. The entertainment is addressed more firmly to feminine audiences than to male, but this is no box-office handicap. Anyway, the label is of considerable proprietary value. Good support for the general run of halls.

Story.—Bonnie Thompson, elder daughter of the Jones's, has a baby, and places its upbringing in the hands of a nurse recommended by Dr. Pilcoff, a famous psychologist. The baby's parents are not allowed to come near it unless masked and fumigated, let alone its relatives, and eventually internal unrest leads to Herbert, Bonnie's husband, leaving her. Granny Jones, a firm believer in old-fashioned methods, is confident that Professor Pilcoff is phoney, and she sets to work to prove her contention. She succeeds, and her scheme leads to the exit of Pilcoff and the restitution of harmony in the Jones's family circle.

Acting.—Reginald Denny, a newcomer to the series, is effective as the phoney Dr. Pilcoff, and Shirley Deane, Russell Gleason, Spring Byington, Jed Prouty, and Florence Roberts share the supporting honours.

Production.—The debunking of domestic psychology is the object of this comedy, and it is carried out in circumstances that couple feminine appeal with an adequate quota of laughs. The climax, treated in a slapstick vein, is a wise concession to the gallery. The film is worthy of its heritage.

Points of Appeal.—Amusing story, good cast, good laughs and obvious exploitation values.

Stars Over Arizona

Victor. American (U). Directed by Robert Bradbury. Featuring Jack Randall and Kathleen Eliot. 5,575 feet. Release date not fixed.

CONVENTIONAL Western in which singing cowboy hero cleans up lawless town with the aid of four convicts. Vigorous action embraces all the stock situations. Safe proposition where type is popular.

Story.—Jack Dawson is commissioned by the Governor of Arizona to clean up Tuba City, which is infested with lawlessness and graft, and to discover what has happened to his kidnapped son. He soon falls foul of Ace Carter, leader of the lawless element, and the latter tries unsuccessfully to have him killed. Dawson persuades the Governor to give him four notorious gunmen, serving gaol sentences, to assist him. When the Governor's son is found after one of the convicts has turned traitor the situation is brought to a head, and after a fierce gun battle Carter and his men are captured.

Acting.—Jack Randall is a virile and attractive hero as Dawson and puts over a number of songs effectively. Horace Murphy efficiently provides what comedy relief there is as his friend, and Kathleen Eliot is adequate as the girl.

Production.—This is undisguised and unashamed old-fashioned horse-opera with all the familiar ingredients and situations. Narration is at times inclined to be ragged, but takes in well-staged and spectacular stampede scenes, and a hectic final gun-fight with plenty of action in between. Backgrounds are more picturesque than average.

Points of Appeal.—Hearty action quality, attractive background, stellar performance, and certain appeal to juveniles.

Christine

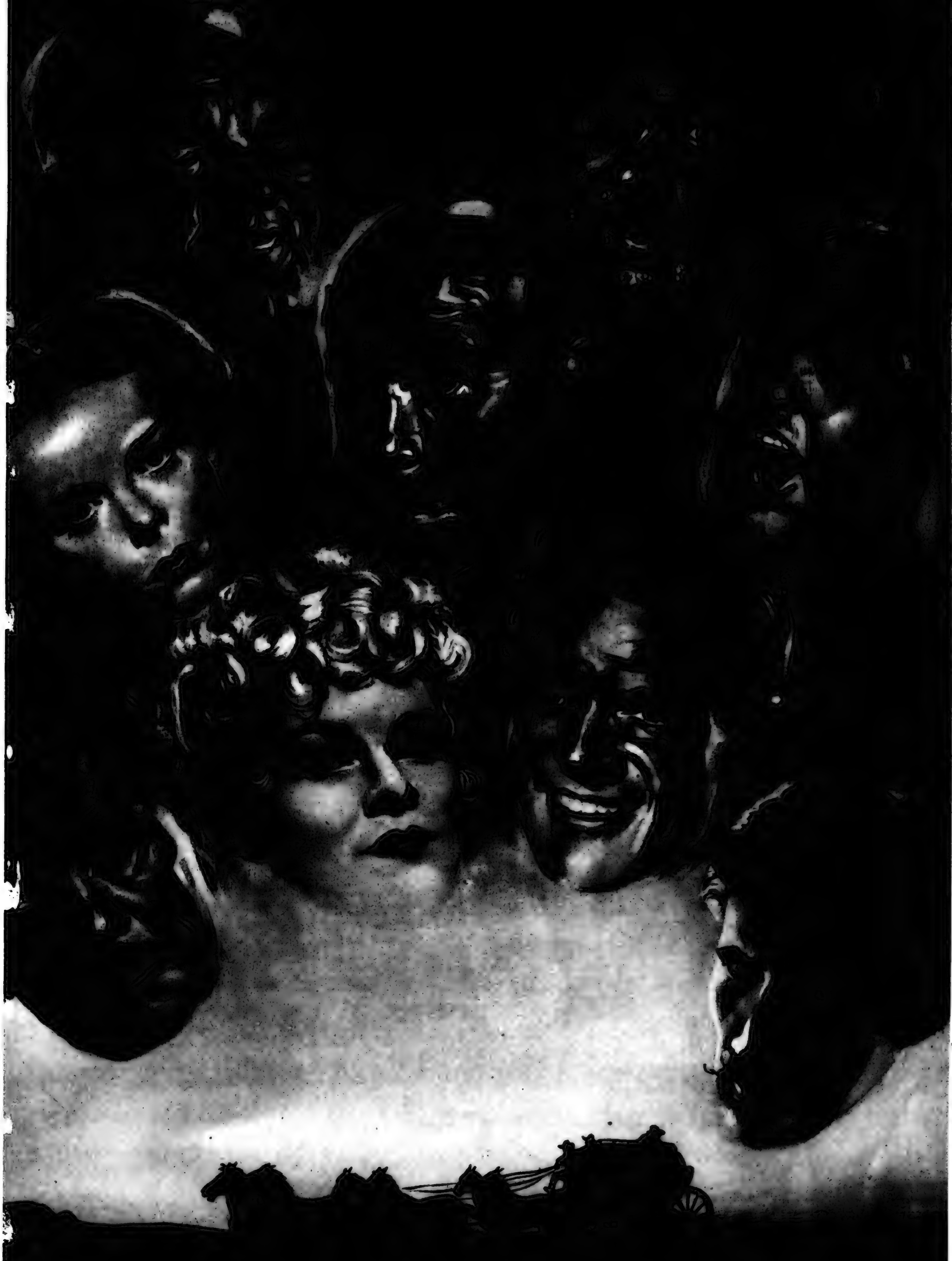
British Screen Service. French (A). Directed by Julien Duvivier. Featuring Raimu, Harry Baur and Marie Bell. 9,830 feet. Release date not fixed.

UNDER the title of "Un Carnet de Bal," the Kine. reviewed this picture as "One of the year's most brilliant pictures . . . an outstanding booking for specialised halls." It has since been re-titled, and super-imposed English dialogue has been added. The dubbing is excellent, with the result that the picture's appeal has been considerably increased. It is, in fact, a best-seller for all but cheap industrial halls.

A SHORT OF THE WEEK

A.B.F.D.

THE SHADOW OF DEATH. British (A). Directed by Henry S. Marks. Featuring Donald Calthrop and Ellen Pollock. 2,389 feet. Release not fixed.—Donald Calthrop gives a good performance as a henpecked husband who brings his wife to her senses by pretending to have committed a murder. It is a curious mixture of drama and comedy which leaves one unimpressed. There is a lot of talk, but the plot peters out very tamely. Indifferent short; useful on quota grounds.



A TREMENDOUS EPIC
THUNDERS ACROSS THE SCREEN

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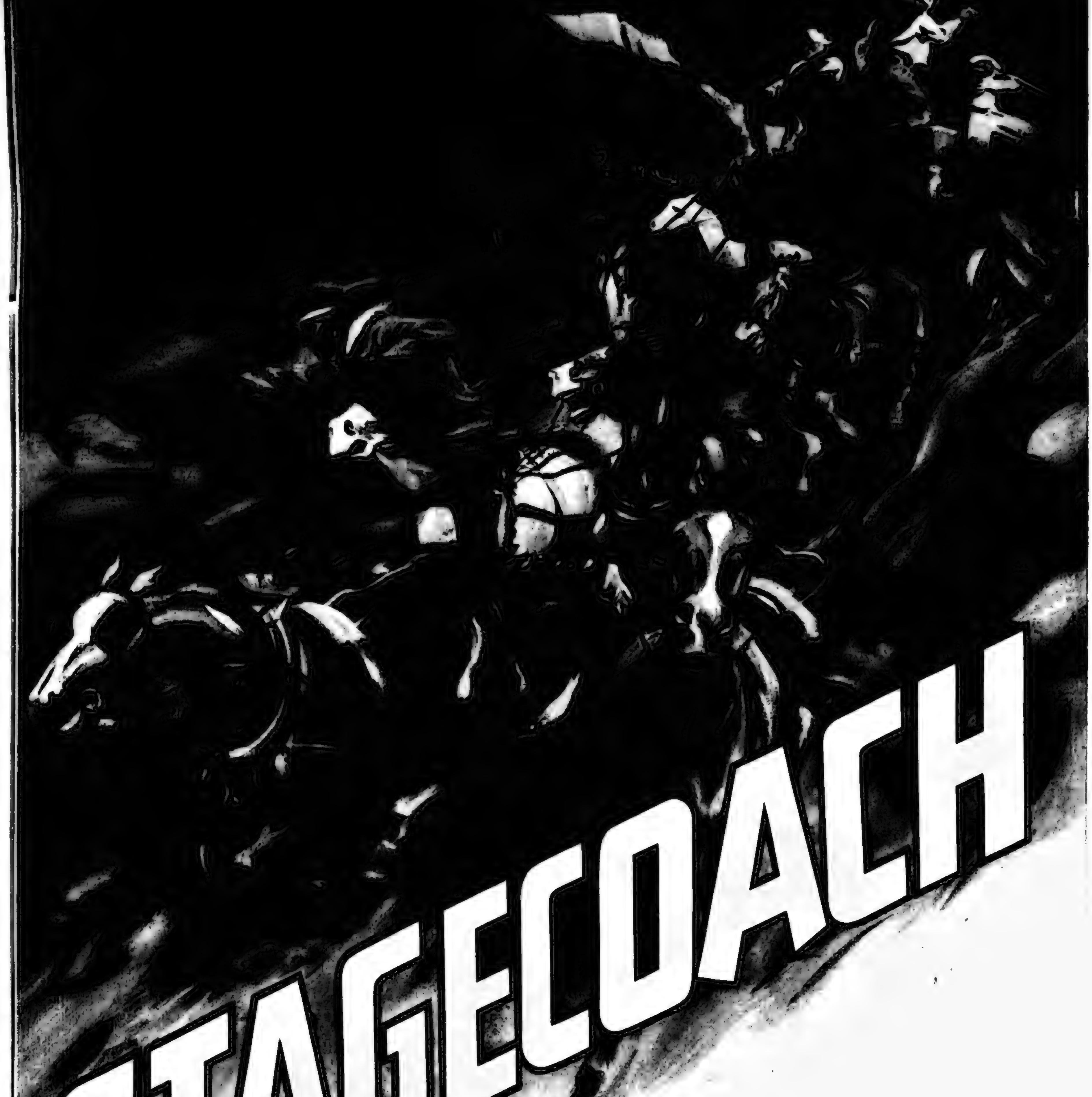
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The Week in Scotland

RIVAL CIRCUITS TO BUILD AT ARBROATH?

Approval of A.B.C. Plans Deferred while J. B. Milne Clears Site

FIRE DAMAGE TO GLASGOW HALL

ARBROATH, which has in recent years become a popular holiday resort, is to have two new kinemas.

One is to be built on the site of the Palace Theatre, and on additional ground between James Street and Church Street for Associated British Cinemas, Ltd. (Scottish branch), Glasgow.

Plans have been submitted to the Dean of Guild Court, and the Arbroath burgh surveyor in his report stated that the kinema would have seating capacity of 1,508. He made a request that the applicants should submit further details for approval.

Dean of Guild McGlashan, who presided, said he thought they should delay final approval of the plans until this information was forthcoming. They were pleased to see this reconstruction coming forward and they would be glad to have a Court at any time to assist the applicants. Approval was accordingly deferred.

The J. B. Milne circuit is to build a 1,250-seater on the site of Netherward Mill, Guthrie Port.

Demolition work will commence immediately, and Mr. Milne plans to speed up building operations which will permit the kinema, to be known as the Regal, being open by the beginning of July for the holiday season. The project will cost £25,000 and will be similar in design to the one recently opened by Mr. Milne at Peterhead.

It will be the tenth house in the circuit. There are four in Dundee, and others are at Tayport, Blairgowrie, Crieff and Kinross.

Fire Closes Argyle P.H.

Early last Saturday morning the new Argyle Picture House, Glasgow, which was only opened in November, was seriously damaged by fire. This will necessitate the house being closed for ten days or a fortnight. Parts of the balcony were completely destroyed.

It is thought that the outbreak was caused by a cigarette end.

Presented at Court

Amongst those presented at last Thursday's Court were Mrs. I. R. Grove and Miss Isobel Grove, of Inchgarvie House, South Queensferry, wife and daughter respectively of I. R. Grove, well known in kinema circles. Mrs. Grove's gown was of ice-blue satin duchesse, embroidered with pearls and cabochons to tone. Train of same material lined with ruched chiffon to match. Blue-shaded ostrich feather fan. Jewels, diamonds and pearls.

Miss Grove's gown was of white Morganza over satin duchesse with bouffant skirt and off-the-shoulder corsage. Train of white satin duchesse embroidered with pearls and diamanté. White ostrich feather fan.

Lodge Anima Meeting

Last Friday afternoon an emergency meeting of Lodge Anima was held in the Masonic Chambers, West Regent Street. Brother C. E. Simson, R.W.M. presided over a surprisingly large attendance of members and visitors. Mark ceremonial was carried through on fourteen brethren by P.M. J. N. Kissell, assisted by Past Master Brother E. Levine, who at the close of a very impressive ceremony were thanked heartily by the Master. I.P.M. Brother W. W. Sandground was welcomed back to the Lodge after his absence abroad, and in reply briefly thanked the brethren for their kindness.

The annual night out of the Kinema Trade takes place to-morrow, Friday, when a party of 130 are paying a visit to the Queen's Theatre. To Willie Martin and H. McGinnes are due the thanks of the boys for their efforts and work in this connection. It promises to be another "lost" night."

Church Film Services

In connection with the special effort being made by the churches to attract the non-church-going class to religious services in the kinemas, the Partick (Glasgow) ministers have arranged film services in the Standard, Partick, for the next two Sundays. Film subjects such as "Barabbas," "The Unforgiving Debtor," "On the Road to Damascus," and "The Modern Disciple," will be shown, and hymns with words on the screen will be given by organ and choir through the loud speakers.

Films of Scots Life Praised

The series of documentaries made by the Films of Scotland Committee represents the first organised effort of a great nation to put before the world a picture of the Scottish people, their work and problems, on a wide scale. That was the description given to the films of Basil Wright, of Film Centre, Ltd., addressing the Film Society of Glasgow last week.

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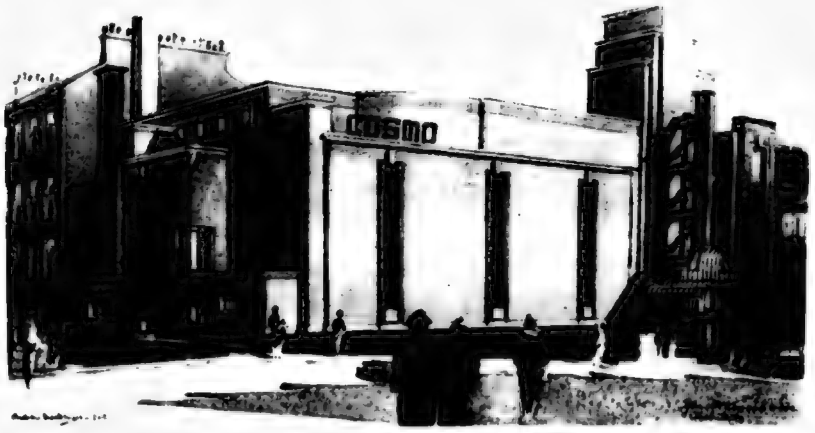

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The Week in Scotland

RIVAL CIRCUITS TO BUILD AT ARBROATH?

Approval of A.B.C. Plans Deferred while J. B. Milne Clears Site

FIRE DAMAGE TO GLASGOW HALL

ARBROATH, which has in recent years become a populat holiday resort, is to have two new kinemas.

One is to be built on the site of the Palace Theatre, and on additional ground between James Street and Church Street for Associated British Cinemas, Ltd. (Scottish branch), Glasgow.

Plans have been submitted to the Dean of Guild Court, and the Arbroath burgh surveyor in his report stated that the kinema would have seating capacity of 1,508. He made a request that the applicants should submit further details for approval.

Dean of Guild McGlashan, who presided, said he thought they should delay final approval of the plans until this information was forthcoming. They were pleased to see this reconstruction coming forward and they would be glad to have a Court at any time to assist the applicants. Approval was accordingly deferred.

The J. B. Milne circuit is to build a 1,250-seater on the site of Netherward Mill, Guthrie Port.

Demolition work will commence immediately, and Mr. Milne plans to speed up building operations which will permit the kinema, to be known as the Regal, being open by the beginning of July for the holiday season. The project will cost £25,000 and will be similar in design to the one recently opened by Mr. Milne at Peterhead.

It will be the tenth house in the circuit. There are four in Dundee, and others are at Tayport, Blairgowrie. Crieff and Kinross.

Fire Closes Argyle P.H.

Early last Saturday morning the new Argyle Picture House, Glasgow, which was only opened in November, was seriously damaged by fire. This will necessitate the house being closed for ten days or a fortnight. Parts of the balcony were completely destroyed.

It is thought that the outbreak was caused by a cigarette end.

Presented at Court

Amongst those presented at last Thursday's Court were Mrs. I. R. Grove and Miss Isobel Grove, of Inchgarvie House, South Queensferry, wife and daughter respectively of I. R. Grove, well known in kinema circles. Mrs. Grove's gown was of ice-blue satin duchesse, embroidered with pearls and cabochons to tone. Train of same material lined with ruched chiffon to match. Blue-shaded ostrich feather fan. Jewels, diamonds and pearls.

Miss Grove's gown was of white Morganza over satin duchesse with bouffant skirt and off-the-shoulder corsage. Train of white satin duchesse embroidered with pearls and diamente. White ostrich feather fan.

Lodge Anima Meeting

Last Friday afternoon an emergency meeting of Lodge Anima was held in the Masonic Chambers, West Regent Street. Brother U. E. Simson, R.W.M. presided over a surprisingly large attendance of members and visitors. Mark ceremonial was carried through on fourteen brethren by P.M. J. N. Kissell, assisted by Past Master Brother E. Levine, who at the close of a very impressive ceremony were thanked heartily by the Master. I.P.M. Brother W. W. Sandground was welcomed back to the Lodge after his absence abroad, and in reply briefly thanked the brethren for their kindness.

The annual night-out of the Kinema Trade takes place to-morrow, Friday, when a party of 130 are paying a visit to the Queen's Theatre. To Willie Martin and H. McGinnes are due the thanks of the boys for their efforts and work in this connection. It promises to be another "hot" night."

Church Film Services

In connection with the special effort being made by the churches to attract the non-church-going class to religious services in the kinemas, the Partick (Glasgow) ministers have arranged film services in the Standard, Partick, for the next two Sundays. Film subjects such as "Barabbas," "The Unforgiving Debtor," "On the Road to Damascus," and "The Modern Disciple," will be shown, and hymns with words on the screen will be given by organ and choir through the loud speakers.

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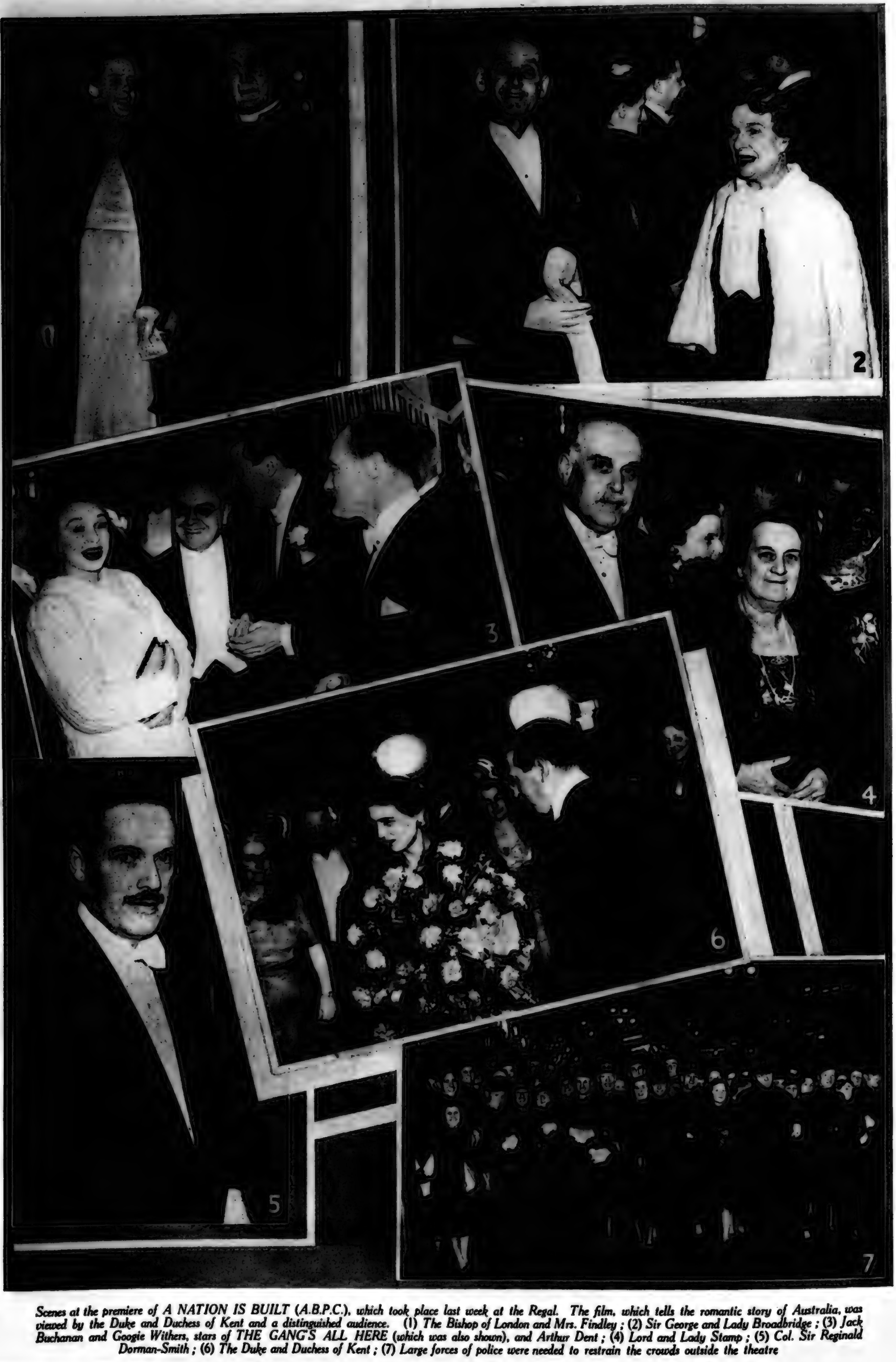

Scenes at the premiere of A NATION IS BUILT (A.B.P.C.), which took place last week at the Regal. The film, which tells the romantic story of Australia, was viewed by the Duke and Duchess of Kent and a distinguished audience. (1) The Bishop of London and Mrs. Findley ; (2) Sir George and Lady Broadbridge ; (3) Jack Buchanan and Googie Withers, stars of THE GANG'S ALL HERE (which was also shown), and Arthur Dent ; (4) Lord and Lady Stamp ; (5) Col. Sir Reginald Dorman-Smith ; (6) The Duke and Duchess of Kent ; (7) Large forces of police were needed to restrain the crowds outside the theatre

NAMES in the NEWS

MANY CHANGES ON ODEON CIRCUIT: D. FLEMING'S SOCIAL ACTIVITIES: YARMOUTH WEDDING: DISPELLING A POPULAR BELIEF

H. G. YOUNG, above, has been transferred to the Odeon, Littlehampton. Right, DUDLEY FLEMING, who has been elected to his local Rotary Club

Among a number of appointments and transfers announced by the Odeon circuit the following are of interest:—

L. Thompson, from Isleworth to Walpole, Ealing; **Dennis Early**, from Lewes to Isleworth; **George Sadler**, from Swiss Cottage to Dominion, Hounslow; **L. V. J. Burns**, from Ambassador, Hounslow, to the new hall at Camberwell; **T. B. Smart**, from Littlehampton to North Watford; **J. H. Begg**, from Ramsgate to Well Hall, Eltham; **A. J. Woodruff** from Well Hall, to Ambassador, Hounslow.

Mr. Sadler, educated at the Perse School, Cambridge, was intended for the law, but preferred the theatrical business, and before joining Odeon was with Paramount, for whom he managed their Newcastle, Leeds and Birmingham theatres, where stage presentations formed part of the show. Later he took charge of the Regent, Burnt Oak, Edgware, whence he moved to Swiss Cottage early last year.

His transfer to Hounslow is in consequence of the new policy of playing kine.-variety there. The Dominion has been equipped for full stage spectacles, and the opening programme includes such favourites as Clapham and Dwyer, Beryl Orde, Five Sherry Brothers, and Sid Marcus's Band.

Leslie V. J. Burns is another Odeon manager who was previously with Paramount, having been assistant at Finsbury Park and Brixton before moving to Birmingham to manage the Futurist for a year. His service in the Trade totals 25 years, for he was one of Western Electric's earliest engineers, and later toured the country for seven years as chief projectionist with road shows. He was with Paramount for over 15 years.

Distinguished Recruit

H. A. Woodruff has been at Well Hall since last October, previous to which he was at the Walpole, Ealing, from August, 1936, and at Bognor Regis.

An interesting recruit to the circuit is a brother of George Formby, who is in training as assistant at the Acton Hall.

H. G. Young, who fifteen months ago opened the Odeon, North Watford, has succeeded **H. Smart** as manager of the Littlehampton Odeon. On leaving North Watford, he was presented with a wallet from the staff and gifts from a number of local tradespeople. Gifts of sweets were made to 1,000 children attending the Mickey Mouse Club matinée on Mr. Young's last Saturday morning.

The change has been necessitated by the ill-health of Mr. Young's mother.

Ace Salesman's New Columbia Appointment

Jack Winter, for five years a salesman at Columbia's Leeds branch, covering the Sheffield territory, has been appointed branch manager for Cardiff, in succession to Danny Hourahane, who has resigned. The appointment, in keeping with the company's policy of promotion within the ranks, is to take effect immediately.

Mr. Winter, during his career with Columbia, has been conspicuous in all the various sales drives held by the company, and has been the recipient of many awards as a result. Recently he was the subject of a special presentation as the ace salesman of the organisation.

Max Corne, of the Cornell Cinemas (Skelly), Ltd., asks us to pass on thanks to all friends who sent him good wishes for a speedy recovery and gifts following our recent announcement of his illness.

Dudley Fleming, of the Imperial, Newton Abbot, has just received the honour of being elected to the Rotary Club of Newton Abbot. He is also a member of the committee of Newton Abbot hospital and chairman of this year's Carnival Queen Committee.

He has had a varied career—read Law at Oxford, where he was a member of the O.U.D.S., then abandoned studies for the theatre. He worked his way up from assistant stage manager playing two-night stands to stage manager and business manager for Cecil Barth on tour, and then was acting manager for a season at the Apollo Theatre, Shaftesbury Avenue. His career in the kinema Industry started in South Africa, where he was manager of the Savoy, Johannesburg; the Astoria, Queenstown; and the Astoria, Krugersdorf.

He returned to England as dramatic representative of Picture News (South Africa) and then re-entered the kinema as manager for Regent Circuit at the Burlington, Torquay. He held similar posts at the Pavilion, Cardiff, and the Capitol, Bolton (both A.B.C.), prior to coming to Newton Abbot.

Frederick C. Elliott, manager of the Regent, Great Yarmouth, was recently married at Yarmouth to Miss Eva Marie Enders, whom he met at the Savoy, Stoke Newington, when he was assistant manager there.

The staff of the Regent presented Mr. and Mrs. Elliott with a clock, and a similar gift was received by them from the manager and staff of the Regal, Great Yarmouth.

L.C.O.B.'s New President

F. A. W. Stanbury, who has been in the service of Warner Bros. since 1928, first at Liverpool and then at Manchester, is the new president of the Lancashire Cinema Old Boys' Association. No choice could have been more popular. Fred Stanbury entered the kinema Trade early in 1911, and was clerk in the employ of Advance Film Service until 1913, when he had the choice of three positions offered simultaneously — one in Leeds, one in Manchester, and the other in Liverpool. He accepted the latter and joined Alfred Levy and his co-director, Arthur W. Sydney, in the management of Liverpool Cinema Feature Film Co. War service until January 1919, when he rejoined the Alfred Levy enterprises by way of Sun Exclusives, Ltd., operating from the Yorkshire territory.

F. A. W. next worked for Mutual Films, Ltd., which was subsequently taken over by Wardour Films, Ltd. Four years with Gratton Milloy, another brief spell with Wardour Films, and Mr. Stanbury then took up the position of booking manager for Circuit Cinemas, Ltd., a circuit of nine theatres mainly in Manchester area. He returned to renting side about the end of 1928, upon the advent of talkies, joining Warner Bros. under John Jacobs, eventually becoming manager of Liverpool branch in 1932. After just under one year he became Manchester branch manager.

Jules Simons, Grand National's general sales manager, left London this week-end on a tour of the firm's provincial offices, having got the sales organisation now complete and the first group of trade shows out of the way.

J. H. Darlington, manager of the Empress, Runcorn, last week gave a lecture to a local society on the development of the kinema as a form of entertainment. At question time he was asked to explain "cutting films" or not showing "all the picture." Mr. Darlington explained that all pictures are bought under contract. Every film had a registered length and must on no account be cut. The common expression of "we cut films" was entirely wrong.

H. Fieldhouse Returns to Brum

H. Fieldhouse, to whom the Birmingham Justices on Monday last transferred the licence of the Edgbaston Picture House, is well known in the Midlands. He succeeds **H. E. Stanislaus Ingram** at that popular suburban house and thereby takes up his first appointment on the A.B.C. circuit in Birmingham. At one time manager of the Alexandra, Coventry, he came to Birmingham as assistant to "Ken" Jones at the Grove, Dudley Road, and succeeded him when Mr. Jones became general manager of the Clifton circuit. Mr. Fieldhouse was subsequently transferred to the Bath Cinema, Leamington, and returns to Birmingham from that house.

An interesting function took place at the Theatre Royal Cinema, Bury, Lancashire, last week, the occasion being a farewell presentation to the manager, **J. R. C. Hamilton**, who relinquished the position on Saturday. On behalf of the staff, Miss Nellie Glover, the cashier, presented Mr. Hamilton with a silver wrist watch and a cabinet of cigarettes.

We understand that Mr. Hamilton is not leaving Bury. He is a qualified optician and it is his intention to resume his profession.

Harry Linden Capper has been appointed manager of the Ritz (A.B.C.), Farnworth, near Bolton, Lancs, in succession to **T. Robinson**. Mr. Capper comes to Farnworth from the Regal, Rochdale, where he was assistant manager for the past six months, that being his first appointment in the kinema business.

Claudette Colbert and Don Ameche in MIDNIGHT, which Paramount is Trade showing at the Phoenix on Tuesday at 7 p.m.

Paramount Opens New Season with Eight Offerings

DENHAM SUBJECT AMONG FIRST THREE OF IMPOSING LINE-UP

PARAMOUNT'S new Trade show season opens with the launching of a series of eight important productions—the latest output of the organisation from Hollywood and Denham studios.

The series opened with the screening on Wednesday morning of "Night Club Hostess" at the Carlton and continues through to next week when evening performances are to be held for the new Claudette Colbert-Don Ameche film, "Midnight"; the spectacular "Hotel Imperial," starring Paramount's new discovery, Isa Miranda, and Ray Milland; and the company's newest British offering, "The Silent Battle," with Rex Harrison, Valerie Hobson and John Loder in the principal rôles.

"Night Club Hostess" tells a very human story of a good-hearted boxer who adopts the son of his former manager, who is killed in a safe robbery.

The kid soon grows fond of his new "father," and the boxer's girl, who works in a night club, becomes so fond of the child that she throws up her job and the boxer and she set up house together in order to provide him with a home.

Buck Jones gives an appealing portrayal of the character of the boxer—outwardly a brute but with considerable human traits, and Helen Twelvetrees, who is now once more coming into screen prominence, sympathetically portrays the girl of the night clubs.

New Hopalong Adventure

In the new Hopalong Cassidy film, "The Renegade Trail," which Paramount will present at the Carlton Theatre on Thursday morning, March 23, at 10.30, the two-fisted cowboy proves a friend in need to an unprotected woman and her son, whose ranch is attacked by cattle rustlers headed by the boy's father, whom he believed dead, but was serving a prison sentence.

The exciting climax results in the final settling of accounts with the rustlers and the death of the worthless husband.

In the best "Sapper" vein is the latest Bulldog Drummond adventure, "Bulldog Drummond's Secret Police," which has just finished a successful extended run at the Plaza Theatre and which will be Trade shown at the Carlton Theatre on Friday morning, March 24, at 10.30.

On the eve of his marriage Drummond learns of the existence of buried treasure beneath his ancestral home. A band of crooks have also become acquainted with the secret and kill a professor to whose researches the discovery is due.

John Howard is cool and resolute as Drummond, Heather Angel attractive as his fiancee, Leo Carroll menacing as the killer, and excellent performances are contributed by E. E. Clive, H. B. Warner and Elizabeth Patterson.

Isa Miranda in "Hotel Imperial"

"Hotel Imperial," based on the famous play of the same title by Lajos Biro, will be screened at a special presentation at the Cambridge Theatre on the evening of Friday, March 24.

Lavishly produced under the direction of Robert Florey, with a cast spangled with famous names, "Hotel Imperial" brings to the screen in her first Hollywood rôle the glamorous, fascinating Isa Miranda in the part of Anna.

"Hotel Imperial" has a theme which calls for the most consummate interpretation by reason of its grand sweep over the range of human emotions. The story is set against the background of the surging panorama of the world war, showing how the changing fortunes of the 1916 campaign in Galicia bring hope then despair into the lives of a man and a woman.

During this period the Hotel Imperial houses many strange guests. First it is in the hands of the invaders then recaptured. Anna has become a chambermaid at the hotel in an attempt to discover the man responsible for the downfall and death of her sister. Among the staff disguised as a waiter to avoid capture is Ray Milland, an Austrian officer, who Anna thinks at first is the man she is looking for, but she later finds her mistake. A spy also comes to the hotel, and with the help of the waiter Anna learns of an impending attack on the Austrian troops, whom she warns. As the result she is captured and is only rescued at the last moment from a firing squad. While Ray Milland and Isa Miranda make their plans for the future, the Hotel Imperial is once again assuming its rôle as a patriotic Austrian establishment.

Reginald Owen has a splendid rôle as General Videnko, the Russian commander with the soul of an artist, and others prominent in an outstanding cast are Gene Lockhart, J. Carrol Naish, Curt Bois, Henry Victor and Albert Dekker.

"The Silent Battle"

Based on the prize-winning French novel, "Le Poisson Chinois" by Jean Bommart, the film, under the title of "The Silent Battle," has been brought into line with more recent events in Europe and deals with a crisis in which the peace of the Continent is threatened by the possibility of an outbreak of hostilities between two Balkan countries.

The chief characters in the production, which is to be presented at the Phœnix Theatre on Monday evening, March 27, at 7 p.m., are John Loder, a reporter, who is sent to investigate an expected revolution, Rex Harrison, a secret service agent, and Valerie Hobson, a young girl who becomes the dupe of an international group who are seeking to plunge Europe into war.

From the opening of the film, which Herbert Mason directed and Anthony Havelock-Allan produced, attention is held by the revelation of the interplay of hidden forces. The opening shots take place in a Paris apartment, where an international group are meeting and the action moves swiftly through a newspaper office to the home of a reporter who is striving to disentangle the threads of diplomatic intrigue; then on to the Simplon-Orient express as it roars its way across Europe towards the troubled country which threatens to become the cockpit of a new conflict. Swift moves in the diplomatic game have their counterpart in decisive action by the secret agent as the express thunders on its way.

Colbert and Ameche in "Midnight"

Claudette Colbert and Don Ameche appear in the leading rôles of "Midnight," which Hollywood reports herald as one of the most outstanding comedy successes of the year and which is to be screened at the Phœnix Theatre on Tuesday evening, March 28, at 7 p.m. Mary Astor plays the second feminine lead.

Directed by Mitchell Leisen, the film moves through a series of kaleidoscopic backgrounds in a succession of hilarious surprises. The stars give brilliant characterisations, and in spite of the train of madcap adventure, the whole picture preserves a convincing air of reality.

In addition to Claudette Colbert and Don Ameche, the cast includes John Barrymore, who invests the character of the altruistic Flammarion with naturalness, and other sterling performances are contributed by Francis Lederer, Mary Astor, Elaine Barrie, Hedda Hopper, Rex O'Malley, Monty Woolley and Armand Kaliz.

Arthur Hornblow produced "Midnight" from a screen-play prepared by Charles Brackett and Billy Wilder, the same team that wrote Miss Colbert's recent smash hit, "Bluebeard's Eighth Wife."

"King of Chinatown"

A cast of expert character players and a fast-moving crime story with an unusual twist make "King of Chinatown" which Paramount will screen at the Carlton on Tuesday morning, March 28, at 10.30, one of the most exciting racket pictures that have been seen in many a month. Such first-class performers as Anna May Wong, Akim Tamiroff, J. Carrol Naish, Roscoe Karns and Sidney Toler contribute sharp portrayals of the leading characters.

New Ruggles-Boland Comedy

A subject of never-failing interest for practically all classes of society, the possibility of the acquisition of sudden wealth, is dealt with in an engagingly human way in "Sudden Money," which is to be Trade shown at the Carlton Theatre on Wednesday, March 29, at 10.30 a.m. The film is the latest of the series of comedies with Mary Boland and Charlie Ruggles, whose creation of a typical middle-aged married couple finds counterparts in thousands of homes.

Supporting Charlie and Mary Boland in the cast of "Sudden Money" are Marjorie Rambeau, Charlie Grapewin, William Frawley, Broderick Crawford, Evelyn Keyes, Phillip Warren and Billy Lee. Nick Grinde directed.

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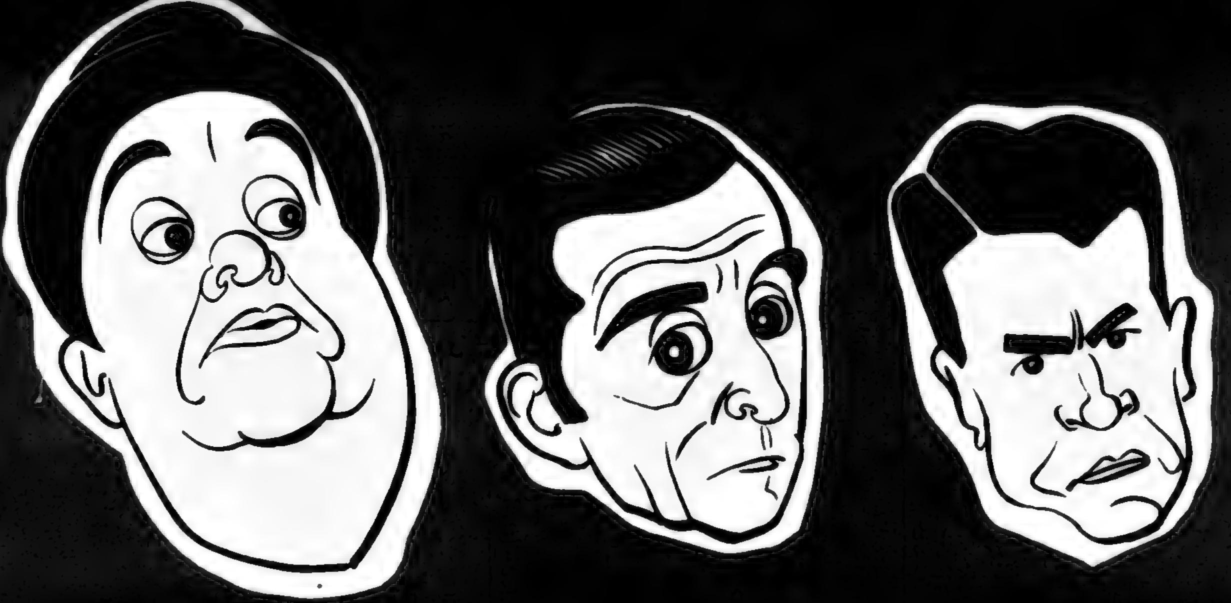

JACK BUCHANAN AS YOU HAVE NEVER SEEN

Reginald Whitley "DAILY MIRROR" Says to JACK BUCHANAN

REGINALD WHITLEY "DAILY MIRROR" "I THOROUGHLY ENJOYED THIS WITTILY WRITTEN AND DEFTLY DIRECTED MIXT

"FILM WEEKLY" "JUST ABOUT THE BEST FILM BUCHANAN HAS EVER MADE" ● **HARRIS DEANS "SUNDAY GRAPHIC"** "A NICE S

RICHARD HAESTIER "THE STAR" "A PIECE OF NONSENSE TO BE ENJOYED" ● **SYDNEY W. CARROLL "SUNDAY TIMES"** "IT IS A JACK

P. L. MANNOCK "DAILY HERALD" "A JOLLY LIVELY AFFAIR THAT MOVES AT A BRISK PACE...IS CERTAIN TO FIND GENE

PAUL HOLT "DAILY EXPRESS" "IT COMBINES WITH GUSTO THE SEPARATE MERITS OF BULLDOG DRUMMOND AND THE THIN M

ERNEST BETTS "DAILY MAIL" "THE IMAGINATION OF THIS FILM BAFFLES DESCRIPTION" ● **REG. MORTIMER "EMPIRE NEWS"** "NICE TO SEE DEBONAIR JACK BUCHANAN BA IN SURROUNDINGS THAT SUIT THE BUCHANAN PERS

R P TRON WAN T DAY

GANG'S ALL HERE"

STORY UP TO THE
MINUTE FOR CAST AND
ENTERTAINMENT

OTTO KRUGER

E NEVER SEEN HIM BEFORE

ES ALL IN ONE PICTURE
MADE —— A FOLLOW-UP TO

:O JACK BUCHANAN "YOU'VE GOT SOMETHING THERE!"

AND DEFTLY DIRECTED MIXTURE OF LAUGHTER AND THRILLS" ● JOHN RAMAGE "REYNOLDS" "HIGHLY AMUSING"

● HARRIS DEANS "SUNDAY GRAPHIC "A NICE SNAPPY FILM OF THE THIN MAN BRAND" ● "THE TIMES"—"A COMEDY WITH IDEAS, MANNERS, AND NOT A LITTLE WIT"

SYDNEY W. CARROLL "SUNDAY TIMES" "IT IS A JACK BUCHANAN PICTURE AND HE KNOWS HIS PUBLIC"

E...IS CERTAIN TO FIND GENERAL FAVOUR" ● "NEWS OF THE WORLD" "JACK BUCHANAN AGAIN BLENDS COMEDY WITH CROOKERY"

OG DRUMMOND AND THE THIN MAN" ● G. A. ATKINSON "SUNDAY REFEREE" "ONE OF THE GAYEST COMEDIES OF THE YEAR"

SEE DEBONAIR JACK BUCHANAN BACK AGAIN
UNDINGS THAT SUIT THE BUCHANAN PERSONALITY" ● STEPHEN WATTS "SUNDAY EXPRESS" "JACK, ONE OF MY FAVOURITE ENTERTAINERS FROM EARLY BOYHOOD, IS PARTNERED BY ANOTHER PERSON OF WHOM I HAVE BEEN A FAN FOR YEARS—EDWARD EVERETT HORTON. THESE TWO COULD NOT FAIL TO BE FUNNY."

IRENE DUNNE AND CHARLES BOYER

Whether a woman who, on the eve of her wedding, is crippled for life should drop out of her fiance's life rather than be a burden to him is searchingly discussed in LOVE AFFAIR, which RKO-Radio will Trade show on Thursday, March 30, at 8.30 p.m. Irene Dunne and Charles Boyer are co-starred with prominent supporting roles acted by Astrid Allwyn, Lee Bowman, Maurice Moscovitch and Marie Ouspenskaya

RKO-RADIO'S POWERFUL NEW GROUP

"Love Affair" the First of Seven Shows from March 28-31

THE SECOND "SAINT" PICTURE

HEADED by such highly anticipated features as "Love Affair," "The Flying Irishman" and "The Saint Strikes Back," RKO-Radio's latest group of Trade presentations, scheduled for screening during the last week of March, abounds in scintillating entertainment, studded with Hollywood's foremost box-office names, including Irene Dunne, Charles Boyer, Douglas Lloyd Corrigan, Richard Dix, Lucille Ball, George Sanders, Wendy Barrie, James Ellison, Sally Eilers, George O'Brien, Allan Lane and Lee Bowman.

This group, ranking as one of the most outstanding ever shown at one time by RKO-Radio, comprises seven features, all of which are to be presented at the Cambridge Theatre on four successive days. They are :—

March 28: 3 p.m., "Twelve Crowded Hours" (Richard Dix); 8.30 p.m., "The Saint Strikes Back" (George Sanders).

March 29: 3 p.m., "Magnificent Outcast" (James Ellison); 8.30 p.m., "The Flying Irishman" (Douglas Corrigan).

March 30: 3 p.m., "They Made Her a Spy" (Sally Eilers); 8.30 p.m., "Love Affair" (Irene Dunne and Charles Boyer).

March 31: 3 p.m., "Trouble in Sundown" (George O'Brien).

Dix as Two-fisted Newspaper Reporter

With its entire story crammed into a twelve-hour period, Richard Dix' latest starring vehicle, "Twelve Crowded Hours," unfolds against a moving background of fast-paced action and vivid adventure.

Dix is seen as a reporter who bitterly attacks the city's underworld. One of his articles is misinterpreted, however, and inadvertently brings about the unjust conviction of Allan Lane, brother of his sweetheart, Lucille Ball. In his successful efforts to get the boy paroled, the reporter is given a lead on a racket, organised by Cyrus W. Kendall, but his efforts to capture the criminal are hindered by the police, who believe that Lucille Ball and her brother are implicated in the racket. Eventually all three are captured by Kendall, and thence on the suspense of the story rises to an unusually exciting climax. Miss Ball shoots and severely wounds Kendall, whose henchmen drag him to Dix's car, not knowing that the gangster chief has arranged to smash the vehicle with a heavily reinforced lorry. Kendall and his henchmen are killed, and Dix and Miss Ball face a happy future together. Lew Landers directed.

George Sanders Starred

"The Saint Strikes Back" brings to the screen for the second time the world-famous character of "The Saint," created by Leslie Charteris, whose works in this country alone have exceeded 120 editions.

Following the successful formula of the first "Saint" picture, "The Saint Strikes Back" opens on a high note of expectancy when Valerie Travers, seeking to prove her dead father innocent of a crime of which he was falsely convicted, seeks to discover the identity of Waldman, a sinister underworld personality. With her attorney, Allen Breck, she approaches Tom Voss, an acquaintance of the mysterious gangster, but at the crucial moment he is murdered. His death arouses nation-wide attraction, and finally the New York police, with the aid of the mysterious Simon Templar, an enemy of crime, known paradoxically as "The Saint."

Templar, who learns that Eastman, a noted philanthropist, was present at the scene of Voss's murder, burgles the latter's home and removes a sum of money which he finds was used to "frame" Valerie's father. The "Saint" later learns of an association between Eastman, Cullis, a famous criminologist whom the latter calls in, and Breck, the attorney. The "Saint" baits a trap which leads Cullis into admitting to Miss Travers that he was responsible for the crime for which her father was blamed, and also subsequently to admit that Breck was the underworld leader, and that he, together with Eastman, was involved in the various crimes.

As the "Saint," George Sanders gives a performance fully up to the standard of his previous film efforts, Wendy Barrie is in the leading feminine role and other important characterisations are Neil Hamilton, Jonathan Hale, Jerome Cowan, Gilbert Emery, Russell Hopton, Edward Gargan, Willie Best and Barry Fitzgerald. John Farrow directed.

"Magnificent Outcast"

"Magnificent Outcast" tells of James Ellison as a brilliant young lawyer, whose marriage to the wealthy June Clayworth is broken by her father, Robert Warwick, and his son, Robert Kent, who object to his antecedents. Hurt by the divorce which ensues, Ellison goes away, and in the meantime June marries again.

Returning home one night after two years of travel, Ellison breaks into his own house to find it occupied by Helen Wood. Refusing to believe his story, she has him arrested and he spends the night in prison. In the morning he is identified by a friend and released. While in prison, however, he has seen a fine dog waiting to be put out of the way. Hearing that the dog once belonged to Warwick and that he is to be killed because he is not a thoroughbred, Ellison acquires him, and in an attempt to revenge himself upon Warwick trains him with the intention of defeating his enemies in a forthcoming utility trial for trained dogs. Picardy Max, as the dog is now named wins, but this success means little as Warwick has withdrawn his entries. Later, however, June is kidnapped, and Warwick calls upon Ellison and asks for Picardy Max to be allowed to enter the hunt. Letting bygones be bygones, Ellison agrees, and June is finally rescued, and Helen Wood and James Ellison are married.

The brilliant supporting cast includes John Wray, Harlan Briggs, Paul Fix and Robert Kent. Les Goodwins directed.

Douglas "Wrong Way" Corrigan

Ranking as one of the most sensational features on RKO-Radio's current release schedule, "The Flying Irishman" brings to the screen for the first time Douglas "Wrong Way" Corrigan, the famous aviator, whose America-Ireland flight, provided the greatest aviation story of 1938.

The picture is a vivid and realistic depiction of the boyhood and growth of Douglas Lloyd Corrigan. From his early experiments with crude models of war-time 'planes to his amazing solo flight across the Atlantic in a ricketty, obsolete crate, the theme is dogged persistence with which a typical youngster with a family to support struggles toward his goal of becoming an aviator against seemingly insurmountable odds.

The story depicts Corrigan's early childhood and shows him working in a bottle factory adjacent to an airport, where he meets Butch, a mechanic, and eventually lands a job there. The two save sufficient money to buy an old machine. They are made to pass the pilots' test and in an accident Butch is killed. When his father dies, Corrigan visits New York, and with his meagre share of the estate, buys his subsequently famous second-hand 'plane and flies back to California.

Again unable to secure a situation, he decides his only way to obtain fame is to emulate Lindbergh and others and fly the Atlantic. He flies back to New York. Grounded for flying without a licence, Douglas is reprieved and permitted to return to California. Corrigan, knowing he will never get another chance, hops off for Ireland—not California. The exploit startles the world, and the young aviator returns home to an amazing reception.

Corrigan proves he is an actor of no mean ability. His infectious Irish smile and his warm personality are expected to win for him a big public. He is surrounded by a brilliant cast, including Paul Kelly as Butch; Robert Armstrong, Eddie Quillan, Donald MacBride, Joyce Compton and Dorothy Appleby. The film was directed by Leigh Jason.

Brilliant Spy Story

The patriotic efforts of a resourceful girl to avenge her murdered brother and do her nation a great service by risking her life as a secret agent provides the ingeniously contrived story of "They Made Her a Spy."

In her intense desire to discover the perpetrators of an explosion which killed her brother Miss Eilers is given a secret service post and is assigned to investigate a number of mysterious acts of sabotage which have earned for the Intelligence Service the criticism with a party of powerful politicians, headed by Addison Richards. She penetrates into a club, thought to be the headquarters of the gang, and there she succeeds in winning the confidence of Fritz Lieber, head waiter at the club and a member of the gang, but fails to discover the chief of the gang. Frank M. Thomas, the secret service chief, is kidnapped, and Miss Eilers is with Lieber when he receives a telephone call informing him that she is in Government service. Lieber is about to kill the girl when the police intervene. It is obvious that the informant of Miss Eilers' identity is highly placed in the Government office. Miss Eilers swears that she will be able to recognise the voice which she hears speaking to Lieber on the telephone. At this exhilarating and dramatic juncture Richards makes a dash for freedom, disclosing himself as the mysterious chief, and paving the way for a romantic climax be-

Continued in next column

Clark Gable, who is seen here in a scene from IDIOT'S DELIGHT which M-G-M recently Trade showed, has another opportunity to demonstrate his ability as a dancer in GONE WITH THE WIND when he does the polka with Vivien Leigh

Neil Hamilton, Wendy Barrie and George Sanders in a scene from THE SAINT STRIKES BACK which RKO-Radio is Trade showing at the Cambridge Theatre on March 28 at 3 p.m.

M-G-M Starts "Maiden Voyage"

ANNABELLA AND ROBERT YOUNG CO-STARRED

ANNABELLA and Robert Young have leading rôles in "Maiden Voyage," which has been placed in production. Walter Connolly, Billie Burke, Reginald Owen and Samuel Hinds are also prominently featured in this original story by Virginia Faulkner and Gottfried Reinhardt, which W. S. Van Dykell is directing for Metro-Goldwyn-Mayer.

Samuel S. Hinds, the typical dignified parent of the screen, who has played father to most of the stars of Hollywood, will acquire Robert Young as his black-sheep son in this subject. He will appear as Cornelius McGill, who is perpetually disgusted at the failure of his playboy son to show up at his own weddings. These lapses lead to the appearance of Connolly as Dr. Grauer, an eminent psychiatrist, who is spending a peaceful vacation at a Swiss resort until Billie Burke, as Robert Young's mother, arrives to get a certificate of amnesia for her son, as an explanation.

Love Finds Aunt Milly

As a result of the script requirements for "The Hardys Ride High," Sara Haden goes glamorous for the first time in her screen career. She is receiving special attention from Adrian, the dress designer, and Jack Dawn, the make-up expert, is devising beauty treatments and hairdress.

The Hardy family goes to Detroit in the new film, and there Aunt Milly meets a typical business man of middle-age, with more than a spark of romantic fire. Their affair begins as a mild case of mutual admiration, but it develops with interesting complications in the colourful atmosphere of metropolitan Detroit.

Clark Gable Dances Again

Clark Gable's rôle as a dancer in "Idiot's Delight" apparently started something, for his second day's work in "Gone with the Wind" found him rehearsing the polka with his leading lady, Vivien Leigh, who appears as Scarlet O'Hara.

"I never guessed that rôle of Harry Van was going to type me," confided Gable. "And I'd forgotten that Rhett Butler was so versatile. But you can tell Fred Astaire that he's got nothing to worry about, as yet."

Memento for Johnny Sheffield

Noel Coward visited the "Tarzan in Exile" set, and as a result five-year-old Johnny Sheffield has his first make-up kit.

It is not a new kit, but will be treasured all the more for that by the boy who plays Tarzan's adopted son. For it is the kit presented to his father, Reginald Sheffield, in 1913, by Noel Coward, when the latter was his understudy in the London stage version of Barrie's "Peter Pan."

After hearing the British playwright laud his son's ability, Reginald Sheffield gave the now slightly battered make-up box to Johnny to serve as inspiration for further successes.

"The Kid from Texas"

"The Kid from Texas" has gone into production with a cast that includes Dennis O'Keefe, Florence Rice, Rita Johnson, Buddy Ebsen, Anthony Allan, Tully Marshall, Jessie Ralph, J. M. Kerrigan and Jack Carson.

"The Kid from Texas" is M-G-M's second sports adventure, and deals with polo, with Dennis O'Keefe as a cowboy who becomes a polo star. Florence Rice appears as the sports-loving heiress who is wooed by the hero of the field and mallet.

S. Sylvan Simon will direct the picture, the locale of which will include several famous polo fields, and many famous players and polo ponies.

Busby Berkeley as Director

Busby Berkeley, creator of glamorous dance spectacles for the screen, will make his debut as a full-fledged dramatic director when "Babes in Arms," a juvenile musical, goes into production, with Mickey Rooney and Judy Garland as stars. The picture will have elaborate dancing sequences and song numbers, based on the original Broadway show by Dick Rogers and Larry Hart.

Berkeley, after directing dances for many important stage shows in New York, went to Hollywood for dance numbers in "Flying High" at Metro-Goldwyn-Mayer, following which he worked on the Gold Diggers pictures, "Footlight Parade" and others.

Sally Eilers in Thrilling Spy Subject

RKO- RADIO'S GROUP CONTINUED

tween Sally Eilers and Allan Lane, a newspaper man who is working on the story.

How a spy ring is organised with its chief unknown to the rank and file of its agents working, each of whom is also under observation by other agents, and above all, how counter-spies work, are thrillingly revealed in the film which Jack Hively directed. The supporting players include Frank M. Thomas, Fritz Lieber, Larry Blake, Charles Halton, Theodore Von Eltz, Addison Richards, Jane Woodworth and Pierre Watkin.

Irene Dunne and Charles Boyer

Uniting Charles Boyer and Irene Dunne for the first time on the screen and stated to be one of the most outstanding features ever to have been produced by RKO-Radio, "Love Affair" was produced and directed by Leo McCarey, responsible for the Academy Award prize-winning film, "The Awful Truth."

The story starts when Charles Boyer, an eligible bachelor with a talent for painting, sails for New York to marry Astrid Allwyn, an American heiress. On board he meets Irene Dunne, and by the time the boat reaches New York they find they are in love, but Miss Dunne, like Boyer, is engaged, to Lee Bowman. They agree to break off their respective engagements and meet six months later. Boyer arrives at the agreed rendezvous, but Miss Dunne, on her way to meet him, is severely injured in an accident.

Unable to forget his love, Boyer goes on with his work and Miss Dunne, believing herself to be crippled for life, refuses to communicate with him. After many months she is able to take a few faltering steps and allows the adoring Bowman to accompany her to a theatre. There she again meets Boyer. In a climax laden with suspense and romance Boyer declares his love once again, and Miss Dunne, unable to resist, finds herself in his arms.

Brilliant Western Drama

Laid against the colourful background of the Old West, the story of "Trouble in Sundown" emphasises a very real element of mystery and suspense not often included in a Western film. This, coupled with the action, highlighted by one of the most gripping climaxes ever seen on the screen, makes this production one of the most unusual of its type.

The narrative opens when a bank robbery occurs and Howard Hickman, the president, is blamed for the crime, a situation mainly brought about by the poisonous propaganda of Monte Montagu and Ward Bond, two disreputable cow punchers who are under the control of Cyrus W. Kendall, a real estate man.

O'Brien, through his activities, begins to suspect the trio of criminals, and the manner in which he finally gains the evidence which has them arrested, clearing Hickman's name and providing an open avenue to happiness for himself and Rosalind Keith, is told with a wealth of romantic, dramatic and adventurous detail. David Howard directed.

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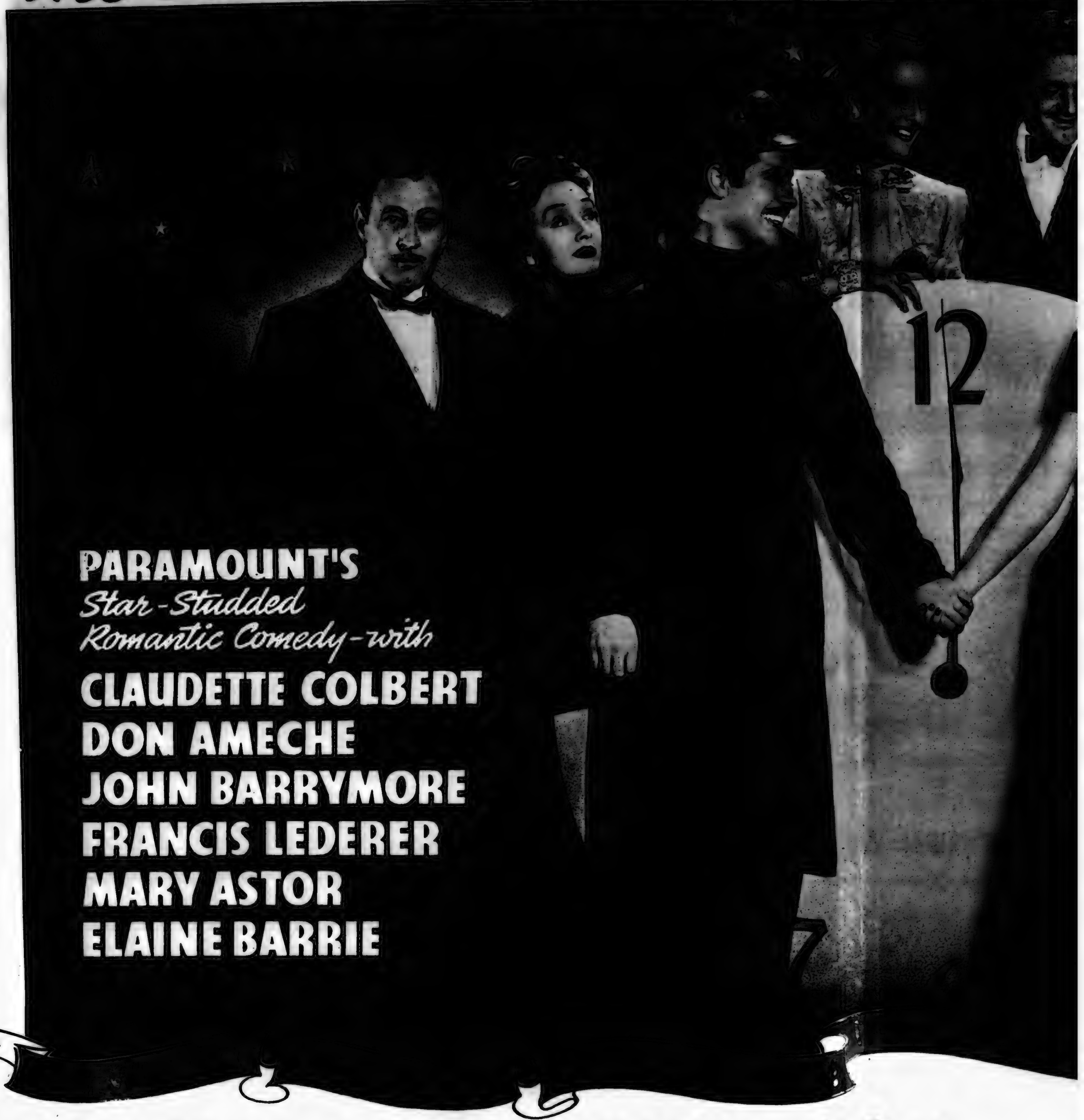
The Stars come out at 'MI



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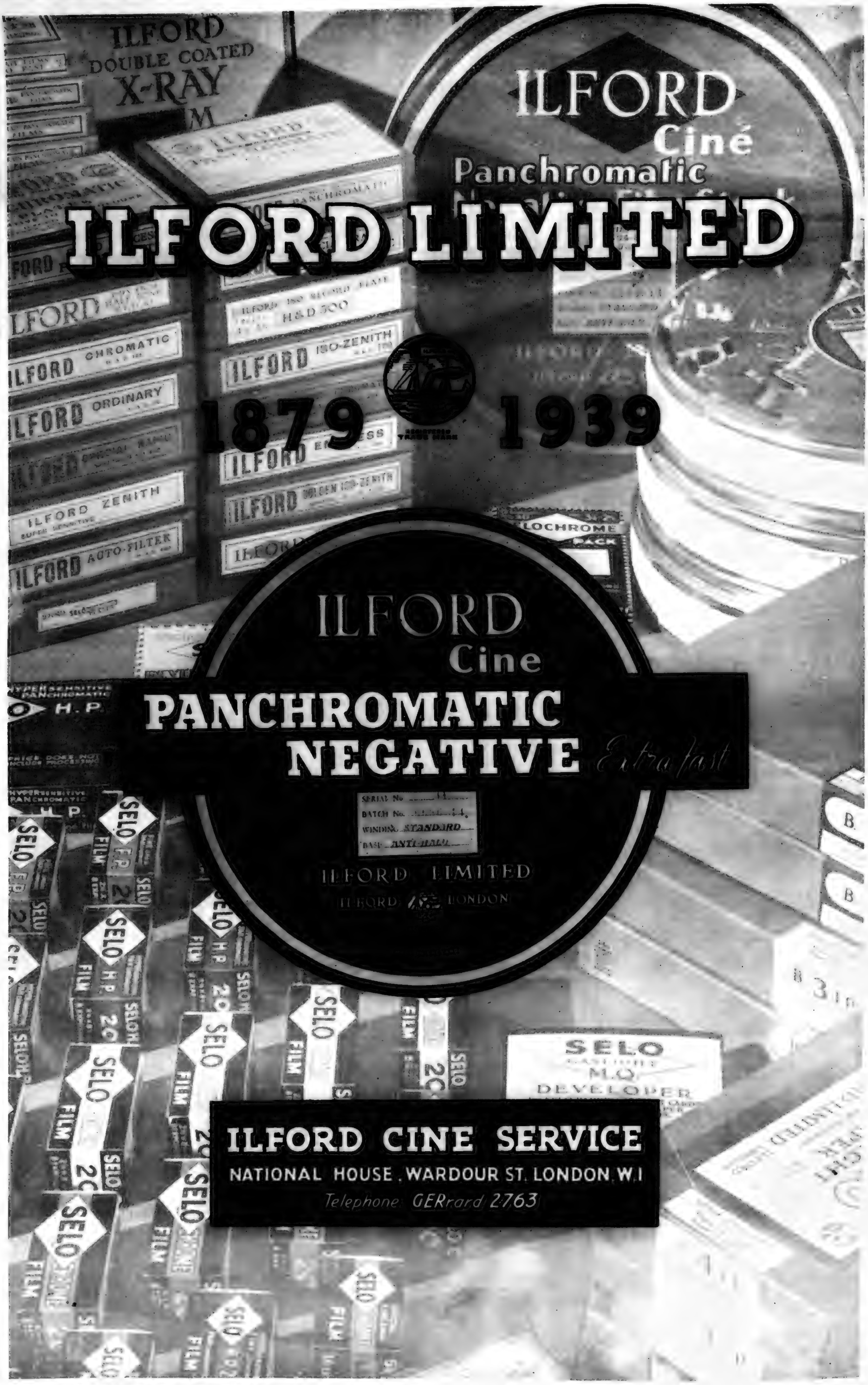

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THE FINANCE AND CONTROL OF PRODUCTION

Safeguards for Investors a First Essential

By P. L. MANNOCK

FROM its beginnings, the production of motion pictures has been justly regarded as a speculative industry. Its only comparative stability in later years has been the manufacture not of single films, but of whole outputs; and this is because marketing, distribution and organisation depend on steady supplies. In fact, history cannot parallel the organisation of creative effort which it represents at its best.

Financing studios and producers has been fundamentally at fault for many years because those who have supplied the money have been inexcusably lax over its spending. To the enthusiasm of promoters has been added the flamboyant plans of producers—neither of which, even when such men are experienced in their field, is of the least value as a commercial guarantee.

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I RAISE this issue again at this particular moment because there is a revival of proposals, in and out of Parliament, to establish some kind of investment bank for British production. However vague such schemes are, anything designed to put more films into production deserves better treatment than ridicule.

The purely financial mind is hardly the ideal arbiter on matters of creative entertainment; but this holds good under almost any conditions of financing films. But a semi-official source of money would be perfectly feasible, and indeed, highly workable, if we had reason to suppose that it would not be so foolish as those who were so heavily stung from 1933 to 1937.

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AN investing body should be qualified to become something of an executive body—if the warnings of recent years have any moral or significance. Where a film is to cost £50,000 there should be a means of curbing the expenditure of £150,000, before such a sum is paid out. No such curbing is going to be effective by arguing arithmetic. Producers will go on wasting money under the plea of their own expert specialised experience and judgment, so long as no one above them has the knowledge to point out their culpability.

In other words, producers want watching; and if some of them had been watched a little more, we would never have had the shut-down from the banks two years ago, and the present "once-bit" attitude of finance which is stopping the production of badly-needed British films.

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IF any financial pool for backing studios comes into being, it will be doomed from the outset—unless it has the best possible advice on the budgeting of pictures, and enforces its operations in accordance with such advice. I would go further and set up constant check-ups on a picture's studio progress. This would no doubt be found irksome by producers. But it would certainly prevent many of the almost incredible instances of wanton waste that everybody who works in studios knows about.

In other words, a pooled finance group, more than the financial victims of the recent past, must be in a position to protect its investors from the prodigality and stupidity of megalomaniacs. Otherwise it is a futile expedient.

• • •

WITH a thrill I note Captain Richard Norton's plan to save production costs by using long-shot backgrounds of Continental films. Light relief, however, is to be found in the way this has been hailed as an innovation.

It has been done often enough in the past, though not always with the happiest results. There is no reason why it should not be done again. I am not convinced, however, of the wisdom of allowing this kind of thing to get into print. The public, already aware of the plight of our studios, are hardly likely to be favourably impressed by the giving away of a technical economy of this kind, or by the suggestion that our picture-makers must indeed be in desperate straits.

• • •

FROM an authoritative source I hear that Metro-Goldwyn-Mayer are unlikely to resume production here until the autumn. I sincerely hope this is not true. They have been the first to tackle picture-making in Britain on the real Hollywood scale; they have exerted fine efforts to translate the British spirit in artistic terms which have been box-office terms, too. They have given work to hundreds of people, and their methods have been a valuable study to our technicians.

Never before has any unit here made three such outstanding pictures in succession. It is a queer commentary on our business that the achievement of such a record should be followed by an indefinite suspension of activity, especially at such a time.

ALEXANDER KORDA PRODUCTIONS, LTD.

NEW UNIT WITH £530,000 CAPITAL

The registration of Alexander Korda Productions, which was exclusively forecast in the KINE. a fortnight ago, was announced officially over the week-end.

The capital of the new unit is over £530,000, and its formation is stated to be a further step in the reorganisation of London Film Productions and the Denham Studios, the initial move being the recent amalgamation of the latter with Pinewood under the title of D. and P. Studios.

It is stated that the new company will carry on the tradition of London Film Productions in producing only pictures for the world market. These will be released through United Artists, of which Mr. Korda is an owner-member; they will, however, carry a credit line as being "presented by London Film Productions, Ltd.," of which Mr. Korda will remain chairman and managing director.

At least four films will be made this year at Denham under the new set up.

Congratulations following the signing of the contract for the release of AN ENGLISHMAN'S HOME. Left to right: Reginald Fogwell, George Archibald, Sidney Harrison, Arthur Kelly seated), W. E. Neville and E. T. Carr

THE VINTEN-BUILT PRINTER FOR DUFAYCOLOR

THE general principles of copying film by the latest Vinten Dufaycolor printer, which has just been installed at Dufaycolor's Laboratory Licencees' factory in France, Ateliers Fantasia, 10, Rue Piat, Paris, are the same as those obtaining in most modern rotary contact film printing machines.

The negative and positive are brought from their respective take-offs and come together on a curved gate incorporating an exposure slit. The positive film passes over a constant friction sprocket. The two films, after leaving the gate, pass over a common sprocket, which is driven through a mechanical filter. The tension obtained between the driven sprocket and the friction sprocket maintains the two films in close contact with the exposure slot in the gate.

After leaving the driven sprocket the picture negative is taken up on the spool. The positive material, with the picture printed on it, then passes to a second printing head, where it comes into contact with a sound negative, and eventually the "married" print is spooled up at the end of the machine.

The two heads may be used either simultaneously or independently of one another. If required, the sound head may be used for printing ordinary black and white stock.

Light Source

The light used for printing Dufaycolor consists of a 500-watt Tungsten lamp, the light from which passes through a special red glass filter on to a prism. This prism turns the red beam through an angle of 90

Continued on page 54A

WORLD RELEASE FOR FIRST FILM

U.A. Undertaking to New Unit

"AN ENGLISHMAN'S HOME"

WORLD distribution by United Artists of the initial production of a new company, Aldwych Productions, was announced by Arthur Kelly, vice-president in charge of foreign sales of the United Artists Corporation. A further announcement regarding U.A.'s distribution of another big British subject would be made shortly.

The film to be made, "An Englishman's Home," has a theme very apposite at the present moment, and the KINE. understands that the film, which is based on a pre-war play dealing with voluntary effort for home defence, will be brought up to date, and its points thus made more appealing.

Aldwych Productions is stated to be backed by a strong private financial group, and is headed by S. Harrison and N. E. Neville, with Reginald Fogwell as director of production. Direction of the film will be in the hands of Albert de Courville, the well-known stage and film director, who has recently completed work on "The Lambeth Walk."

A cast is being lined up, a technical unit is being assembled, and preparations are well advanced. It is understood that the Government will provide facilities for some of the shots in the film.

In making the announcement, Arthur Kelly recalled the fact that United Artists was one of the pioneers of world-wide distribution of British films, and mentioned "Carnival" in 1922, Herbert Wilcox's "Decameron Nights" and "The Only Way" as instances of U.A. effort many years ago.

U.A.'s policy of providing a world-wide distributing medium for individual producers, regardless of nationality, dated back some years. That policy had not changed and, he thought, never would. In support of this he instanced U.A.'s encouragement of film producing in South America, Mexico and the Argentine.

In America itself whatever resistance there might have been to British pictures was fading fast in face of the tremendously popular pictures which had been shown in America during recent years. A few more pictures of the calibre of "Yank at Oxford," "The Citadel," and the like, and that resistance would be altogether gone.

As regards "An Englishman's Home" they felt that here was a film which "belonged" to United Artists, as an individual picture they wished to handle. Mr. Carr, one of the joint directors of United Artists in this country, had interested himself greatly in the negotiations which had been going on, and with the well-known names associated with the film anticipated a very successful picture. Already French Trade circles had expressed an interest in the project and had made inquiries as to its availability in France.

Mr. Kelly, who left London on Friday night to proceed to America on Saturday, said that within a few days another big picture, to be made in Great Britain, would be announced for distribution by United Artists. He anticipated that U.A.'s output for the next season would be 15 American and 10 British pictures.

PANCHROMOSA
TYPE 39

The ideal choice for production work

GEVAERT LTD.
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BABIES ON PARADE AT WELWYN

"Just William"

GRAHAM CUTTS' CAST UP IN ARMS

ONE of the most difficult sequences ever handled in his lengthy career as a director was successfully shot last week by Graham Cutts. This was the baby show scene in the "Just William" film which Walter Mycroft is producing for A.B.P.C. at Welwyn, and for the purpose some 36 local one-year-olds and their mothers were on call on the set representing a typical village school-room.

Shooting these scenes needed all the tact and patience possessed by the director, for with all his thought for the comfort of these unusual extras, and the reduction of lighting to the minimum possible in order to lessen the strain, it is little wonder that they became a trifle fractious; but as the result of infinite pains Cutts eventually achieved the effect he desired—the atmosphere was already there.

It is into this baby show that Dick Lupino, as William, Richmal Crompton's little ruffian, and his gang dump three unwanted babies, to the consternation of Zilla Bateman and the bewilderment of Amy Veness, the Lady of the Manor, who is judging the exhibits. The other members of the gang are Norman Robinson, a 13-year-old Glasgow boy whose monosyllabic conversation is belied by a mischievous twinkle, and who, if this were a colour film, should be acting the rôle of Ginger, played by nine-year-old Roddie McDavall, already a veteran of nine films, and 11-year-old Peter Mills.

Graham Cutts spoke enthusiastically of their behaviour before the camera. His only problem was in getting the boys to concentrate, a difficulty that I fully appreciated, for directly on the "cut" young Dick and the other three young demons would stage a charging battle on the floor.

A talk with Dick and the other boys revealed that the only fly in this film-star job was the daily lessons given by the specially engaged tutor, who, I gathered, not content with the set school hours, was in the habit, much to the youngsters' disgust, of invading the floor during waits between shots.

Also on the set was Iris Hoey, who plays Dick's mother in the film, and is giving a clever representation of the suburban matron. Fred Emney, who plays William's father, has finished his scenes, and is away on a stage tour, but probably Dick considers that no act in the film so well became Fred as his passing, which he signalised by presenting his screen progeny with a crisp treasury note.

Richard Haestier, film critic of the "Star," and Graham Cutts, director of JUST WILLIAM (A.B.P.C.), act as sugar-daddies at Welwyn

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LESLIE BANKS TO STAR

"CROSS ROADS" AT ELSTREE

A war-wounded man, suffering from loss of memory, is identified as a wealthy factory owner engaged to a charming and suitable girl. He recovers, marries the girl, and takes up the reins of his business, and for 10 years lives a happy and peaceful life. Then he learns, through the blackmailing of an old associate, that he has been wrongfully identified, and that he is really a cheap crook.

This is the dramatic and compelling rôle which is played by Leslie Banks in "The Cross Roads," the new Associated British picture which started production at Elstree on Monday. It is a British adaptation of the successful French film, "Carrefour."

The action shows the agonised man's efforts to prove his identity, his visits to the crook's mother and former girl friend, and his eventual realisation that he is an imposter. A dramatic twist to the story tells of a great sacrifice on the part of the night club dancer whom he had once loved, and which leads to the solution of the man's problem.

Producer Walter C. Mycroft has assigned Thomas Bentley to direct. In charge of camera work is Gunther Krampf, while Ian White has designed the sets, William Kirby is assistant director and Jean Blondin continuity girl.

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TRAVEL FILMS IN COLOUR

Filming Round the World

Stapley Expeditions, of London, has been signed by a leading Hollywood company to produce travel films in colour during a 12 months' tour of the world.

Major Frank Stapley, who is organising the expedition, will set out from London early in April with his wife, an expert cameraman, and a crack racing motorist. Their itinerary involves a journey of 20,000 miles through 15 countries. Twelve films will be produced by this mobile film unit. Switzerland, Italy, Yugoslavia, Bulgaria, Turkey and Afghanistan will be the subjects of individual films. Australia will form the background for two films. One film will deal with nature study and the other will be a travelogue. The United States will be filmed as seen through the eyes of an Englishman.

Morris Helprin, New York Press representative of Alexander Korda, has arrived in England in connection with the forthcoming London première of "The Four Feathers" in April, and the final arrangements for the American première of the film in New York.

SECRET SERVICE SUBJECT

Baxter Starts at M.P. on Monday

The new John Baxter spy story, "The Man From M.I.5," started at M.P. Studios, Elstree, on Monday with Basil Radford starring.

The opening shots saw Joss Ambler, the Australian character actor, as a French secret service chief, directing operations for the recovery of a stolen new-type British cartridge before the sinister foreign power have time to analyse it, and in consultation with the Man from M.I.5 (our Military Intelligence Service).

Other roles are being played by George Hayes, Silver St. Claire and Tom Helmore.

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SYD. WALKER'S DETECTIVE

"I Killed the Count" Completed

Final shots of the Grafton film, "I Killed the Count," produced by I. Goldsmid at Highbury, were secured by director Fred Zelnick last Friday evening.

After five weeks' sifting and sorting clues in an endeavour to discover the murderer of Count Mattoni, Syd Walker, famous for his solutions of human problems over the air, asserts that this is the most complex one he has yet been called upon to solve.

Supporting Walker are Terence de Marney, Ben Lyon, Barbara Blair, Antoinette Cellier, Leslie Perrins, Athole Stewart, Ronald Shiner, David Burns, Gups McNaughton, Aubrey Mallalieu, Kathleen Harrison.

Sam Simmons is now at work cutting "I Killed the Count," which will soon be ready to hand over to the music department.

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"THE STARS LOOK DOWN"

Joint Production Scheme

Discussions have been proceeding for some time with a view to the production in film form of Dr. A. J. Cronin's "The Stars Look Down," and Denham is mentioned as the studios where the shooting is likely to take place. A heavy list of artistes would be required for the film.

Jameson Courtney informs the KINE. that he and Grafton Films are interested in the joint proposal, following an endeavour by him to acquire film rights. Under a counter proposal for joint collaboration, terms have been discussed and settled under which each party would supply 50 per cent. each for the production, a joint agreement to be drawn up as soon as it can be proved that on both sides backing is in positive being.

According to Mr. Courtney, except for a written statement, such proof is to hand, and the joint agreement awaits signature. Mr. Courtney has the scenario completed ready for joint approval.

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CINESOUND ENLISTS BRITISH AID

Key-men Signed

In furtherance of the development policy recently decided upon by Cinesound Productions of Sydney, it has been decided to import a number of Englishmen to fill key positions in the Australian studios.

The first person to be engaged is William Freshman, who will be leaving London by flying-boat on April 2.

Mr. Freshman is one of the more versatile of English production executives. Starting in 1919 with the Gaumont Company as a scene-shifter, he has worked in the capacity of stage manager and actor on the legitimate stage, then transferred to films as an actor, became a playwright and joined Associated British, for whom he worked as writer, unit associate producer, and text director.

World Window Series

COUNT KELLER IN THE JUNGLE

News of Count and Countess Keller, shooting the second "World Window" series of Technicolor travel films in India, has arrived from their jungle location in the South-East.

The complete unit of technicians, cameras and cars set off from Bombay early in February on their strenuous 20,000 miles' tour, which promises an abundance of excitement. They are out to capture all the amazing colour of a tiger hunt; the wild life and thrills of the jungle, particularly among the herds of elephants, the crocodiles and snakes; the splendour and pomp of the palaces and temples—these highlights and innumerable others to be found along the Ganges, in the Himalayas, Delhi, Simla and other places.

From Mysore come reports that "everything going well" with the jungle film and the temple film, and that director and editor John Hanau has gone ahead North. It has been necessary to purchase an additional car to carry the extra equipment, the unit having already five cars, which form home, sound studio and engineering shop for the crew on location. The personnel, which includes Hans Nieter, director of the company, and Jack Cardiff, chief cameraman, are reported fit.

Distribution has again been arranged through United Artists, who report heavy bookings for the series.

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"THE RETURN OF MR. REEDER"

Will Fyffe at Highbury Again

Jack Raymond has cashed in on Will Fyffe's great screen popularity, and is now on the floor at Highbury Studios with "The Return of Mr. Reeder," a sequel to "The Mind of Mr. Reeder."

It is anticipated that the present subject will be Will Fyffe's last production prior to leaving for Hollywood to appear in the Cunard film for 20th Century-Fox.

The same crew are together again at Highbury, with Kay Walsh and Ronny Schine in support and George Stretton on the camera.

Widgey Newman has completed "Zoo in Spring," and during the week will conclude the final "Derby Secrets" subject and the "Dogs and Dawgs" short film, for which Geoffrey Sumner is doing the commentary.

STUDIO STANDARD SPECIFICATIONS AGREED

PORTABLE FUSE AND PLUG BOXES

ONE of the first subjects which was considered by the Kinematograph Industry Committee of the British Standard Association for standardisation was that of the electrical equipment used in studios.

The British Standard No. 828 for portable fuse and plug boxes which has just been issued is the first of the series of specifications which is being prepared.

In the course of the drafting of this specification careful consideration was given to the possibility of using inch and half inch plugs in the same box. It was realised, however, that if a box were provided with fuses of a suitable size for use with inch plugs adequate protection would not be provided in the case of a circuit connected to the box by means of a half-inch plug.

For this reason it is laid down in the specification that where half-inch plugs are used they should be of a design which incorporates a suitable fuse in the plug itself.

Three sizes of box have been standardised having two, four and six outlets respectively. The details of the construction of the box are laid down. The temperature rise specified was arrived at after a number of tests had been made under working conditions.

The type of box covered by this specification is used not only in film studios, but for electric lighting on stages, music-halls and other similar places of entertainment. It will, therefore, serve a very useful purpose in the kinematograph Industry.

Copies of this specification can be obtained from the Publications Department, British Standards Institution, 28, Victoria Street, London, S.W.1, price 2s. 2d., post free.

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ADVENTURE'S SECOND

"TWO DAYS TO LIVE" AT WORTON

Adventure Films started work on Monday at Worton Hall Studios on "Two Days to Live," which Walter Tennyson is directing.

Richard Goolden, of "Mr. Penny" fame, Phyllis Calvert, Frank Atkinson, Ernest Sefton, Douglas Stewart and Adree Melandrinos are in the cast, with Desmond Dickinson on the camera.

This is the second Adventure Films picture, a third film will go on the floor immediately following the completion of the present production.

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BOXALL JOINS KORDA

GENERAL MANAGER OF NEW UNIT

Alexander Korda announces that an arrangement has been concluded with Metro-Goldwyn-Mayer British Studios, Ltd., whereby Harold Boxall will shortly join his company, Alexander Korda Productions, Ltd., as general manager.

Harold Boxall has been with Metro-Goldwyn-Mayer British Studios, Ltd., as production manager on "A Yank at Oxford," "The Citadel" and "Good-bye, Mr. Chips."

One of the best-known and most popular figures in the Industry, he can look back on twenty years on the production side, for he started with Paramount British in 1919. Six years as studio manager at Islington to 1927 were followed by the post of general manager of Gainsborough Pictures from 1928-1936, and also general manager of production, Gaumont-British, 1931-1936.

A CORRECTION

In our recent report of J. Bray Wyndham's new production venture, United Kingdom Pictures, the possibility was referred to of production taking place at Sound City. Mr. Wyndham informs the KINE. that this statement is incorrect and that no decision as to studio space has yet been arrived at.

New Production at Ealing

NEW JIMMY O'DEA COMEDY

Biggest of the Ealing floors, I found on Saturday, is filled with a ducal mansion of the 1860 period, all gilt and marble, with a grand staircase descending a dozen feet below the stage level.

Here Robert Stevenson was directing Griffith Jones and Anna Lee in "tiff" scenes from "A Young Man's Fancy," with Ronald Neame at the camera.

A jolly Victorian music-hall episode had just been completed with Billy Bennett as a "comic" of the period, and Miss Lee in tights. Sir Seymour Hicks, as a duke, has a rich part, and the cast is one of the most formidable in recent months.

"Albert's Leg is Ready . . ."

Bob Stevenson was confronted on the set by the head plasterer with the rather surprising information—"Albert's leg is ready, sir—I hope it's big enough—it's five feet."

In film studios you get accustomed to strange utterances, but Bob Stevenson confesses that this one rather took him aback.

The explanation is that a scene in "Young Man's Fancy" is played in front of the Albert Memorial, then still in an uncompleted state. Part of the memorial has been expertly reproduced in the studios, but as it has been made life-size, the camera will not see more of the Prince Consort than his legs, and so far as the studio plasterers are concerned, the memorial ends there.

Anna Lee, Griffith Jones, Sir Seymour Hicks, Billy Bennett, Phyllis Monkman, George Carney, Francis Sullivan, Morton Selten, Allan Aynesworth, Martita Hunt, Felix Aylmer, the opera star Irene Eisinger and Edward Rigby are some of the amazing cast which Michael Balcon has assembled for "Young Man's Fancy."

"Cheer, Boys, Cheer"

The film is now in the last week of production and will be followed by a new Jimmy O'Dea comedy, "Cheer, Boys, Cheer," to be directed by Walter Forde from a story on which Ian Dalrymple has collaborated with the two young Scotsmen responsible for "This Man Is News," and the previous Jimmy O'Dea film, "Let's Be Famous"—Roger McDougall and Allan McKinnon.

"Cheer, Boys, Cheer" is a human comedy of the struggles of a small brewery against a huge combine, and Walter Forde has covered something like 700 miles last week and visited countless breweries in search of information and good locations. It might seem at a glance an enviable occupation, but then you perhaps do not know that Walter never drinks beer!

NEW FAST EMULSIONS

Lighting and Colour Problems Faced by the Technician

THE perfection of Kodak "Plus X" and Agfa "Super Pan" has provided the cameraman with a substantially faster film, the speed of which is about twice that of previous stock. At the same time, however, it has presented the technician with many new problems which have to be overcome if full benefit for the use of these superior emulsions is to be obtained.

The chief characteristic of this tremendously faster negative is that less lighting is required for normal exposure, which in itself affords many pitfalls for the unwary. Our attitude towards considerations of make-up and colour rendition of sets have to be readjusted in view of the increased sensitivity of the new emulsions. To obviate these difficulties the following suggestions may prevent undue time wastage in testing for snags.

Following tests on actual productions, it is generally accepted that a new "low key" lighting level in the order of 50 foot candles is indicated, otherwise the print will reveal "hot" spots, should the high light become a little too "hot." This could happen on the old stock without seriously affecting the print quality, but here light balance is all important, regardless of overall intensity.

This involves the use of small lamps and units, which will be welcomed by the technician who finds it is considerably easier to work with "baby spots," "fou-fous" and one kilowatt "cans." Back lighting, which was previously employed for separating the different planes of the picture, is less necessary because the new stocks themselves are more than half responsible for this work; foreground and actors are more clearly separated from the backgrounds, even in close shots, which formerly suffered from "blending" of adjacent planes.

Working with the low illumination levels now necessary requires the use of a light-meter, a plan I have always advocated for better light balance in B. and W. photography. Stray light can play havoc with a low key scene on the new stocks, and greater care must be taken when "goboing" lighting from lamps, particularly with H.I. arcs, these can register from 40 odd feet away, and will have a visible effect on the print. "Sky pans," with their shallow dish reflectors, need watching, and on small sets lighting units should be more selective and need better shielding.

But lighting and exposure levels are only part of the new problems. Another is the relation between the colour sensitivity of the emulsion and the reproduction of pleasing flesh tones. The increased emulsion speed has increased in turn, the response to the red element in standard make-up. This important photographic rendition appertains to all standard panchromatic make-up, the red component registers out of proportion to the other neutral elements. A new make-up is required to correct this basic fault, for faces have an unpleasant tendency to photograph blotchy and muddily. The new make-up should restore the balance by so reducing the red component to permit the natural colour of the face to come through. Similar to colour make-up the new base must be applied thinly, the very thinnest coating sufficing. Greater care must be taken in blending adjacent areas of different shades, as it will register unpleasantly noticeable. People with red or florid complexions also suffer, and it may be necessary for actors who normally work without make-up to resort to a thin coating when being photographed with the new stocks. Similarly, red dresses or other reddish tints in drapes and props must need careful choice, otherwise some queer contrasts will be apparent on the prints.

Newer ideas in set colouration are also possible, in place of conventional greys and whites. A system of standardised pastel shades, evolved by Universal studios, has been applied to painting of sets, for use with the new stocks. The system consists of four main pastel tones—a violet-grey, a blue-green, a pink, and a tan. Each in turn is divided into four shades ranging from No. 1, virtually a pure light colour, to No. 4, the darkest shade. The darkened shades are produced by greying the colour not by deepening. Sixteen standardised colours can be used for painting settings, all of a known photographic rendition. Not only is this a sound economic system but its reproduction on the screen is crisper and clearer.

With the new stocks Gaetano Guadio A.S.C. used a fluorescent mercury vapour tube unit giving a soft blue-white light, particularly for soft front lighting on close-ups of women. Consisting of two 2-ft. tubes each 20 watts rating, the unit gives perfect front light for faces, non directional, shadowless, that irons out wrinkles.

All these changes indicate the tremendous possibilities of the new emulsions, and these few notes may help to solve some of the fundamental differences on production, against the accepted practice with standard panchromatic stocks.

Continued from page 53

Vinten's Dufaycolor Printer

degrees and passes it through the arc of a 100-watt mercury discharge tube.

The combined light from the two lamps is now taken through a liquid didymium-chloride filter, the function of which is to pass the colour wavelength bands necessary for printing Dufaycolor stock. Above the didymium-chloride cell is a sliding filter holder for a compensating filter, which incorporates a patent aperture.

The printing light is under control both for intensity and colour. In the case of the former there are three neutral filters of different densities mounted in slides, which are inserted into the light track automatically. For colour there are six filters in similar slide mountings. These slides are operated by solenoids, which in turn are controlled through the well-known Vinten grading machine, synchronously moving band principle, which operates as follows:

The negative to be printed is placed on the grading machine, and this punches a parchment band, 70 mm. wide, with the combination of light intensity and colour correction which is required. As the negative is wound through the grading machine, so the paper band moves in a ratio of 1:100 with the negative, and at each requisite change of light the chart is punched accordingly.

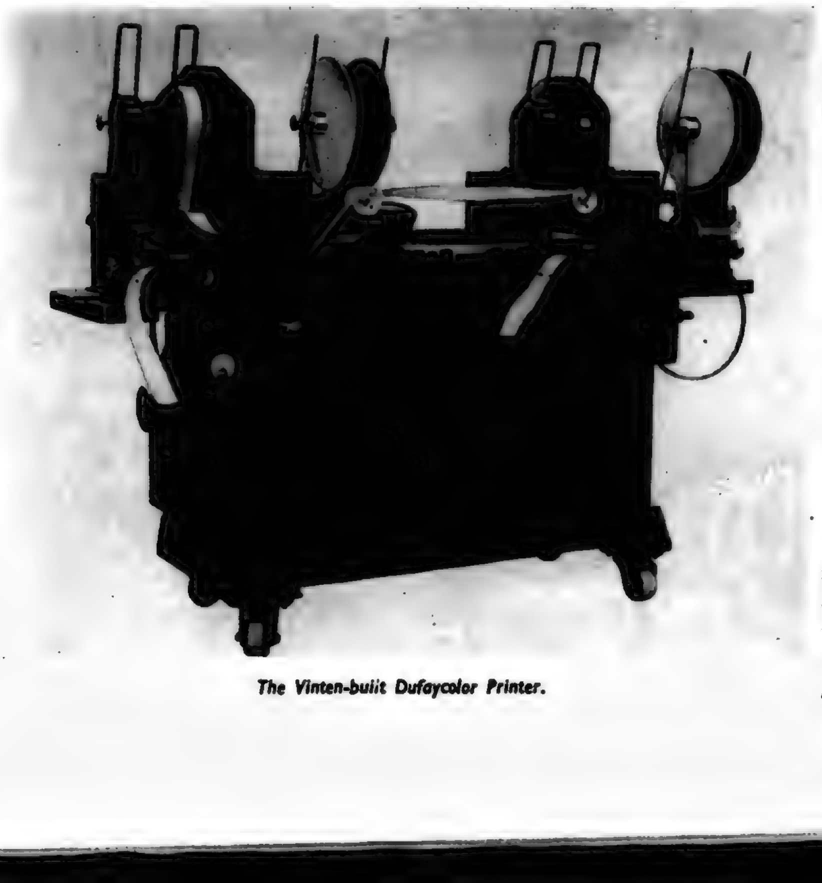
This method obviates any mutilation or damage to the negative, and the chart once punched will last for the printing of 100 copies.

When printing, the chart is placed on the machine and the negative laced with its synchronising mark at the printer gate. On starting the machine the light changes come into action at the point determined on the grader; the whole process from then on is fully automatic. The number of different density and colour combinations in this system are over 400,000, without considering the compensating filters.

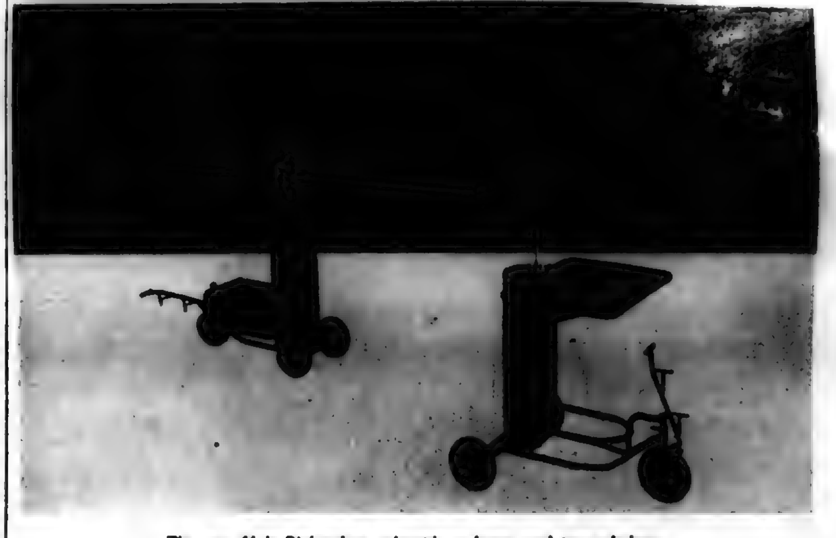
Photometric Control

In practice it has been found that the mercury vapour lamp forming part of the Dufaycolor light source is inclined to vary in emission. The Vinten-Dufaycolor printer is equipped with a photometric control to enable the printer operator to check the light emission from the mercury vapour lamp during printing. The apparatus consists of a photronic cell mounted integral with the printer lamp-house, and a micro-ammeter in circuit with this cell.

A hand-wheel control resistance in the mercury vapour lamp circuit is also part of the system.



The Vinten-built Dufaycolor Printer.



The new Mole-Richardson microphone-boom and perambulator.

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Improved Mike-Boom

ADDITIONS TO MOLE-RICHARDSON'S RANGE OF EQUIPMENT

DURING the past year Mole-Richardson (England), Ltd., have developed and are now manufacturing an improved Microphone Boom and Perambulator. Styled Type M-R 103B, the boom is constructed throughout of duralumin, weighs 86 lb. complete, and has a retracted radius of 7 ft. 4 in. and an extended radius of 17 ft.

The weight of the microphone is balanced at all positions, and a "favouring" device is fitted which rotates the microphone through 280 deg. All controls and movements operate silently and cable "slack" is automatically taken up.

The boom is mounted on a perambulator fabricated of steel tubing and G.M. castings, rolling on three 14 in. by 3 in. pneumatic tyred wheels. The back wheel is steered and braked by a tiller hand, while the front two wheels have telescopic axles permitting the entire boom and perambulator to pass through a standard 30-in. doorway.

The boom and the operator's platform are supported on an elevating column, enabling the boom to be quickly adjusted between a low position of 6 ft. 5 in. and a high position of 9 ft. 5 in. by means of a hand wheel.

The compact design and ease of handling of this boom have saved studio time by speeding up change-overs both in the stages and on exteriors.

Twin-arc Broadside

With the increasing popularity of colour productions and their attendant increase in arc lighting equipment, rigging and labour costs, ways and means are being more earnestly considered in which extra efficiency may be built into present-day equipment to offset these disadvantages and bring the lighting costs of a colour production more in line with that of black-and-white.

With this end in view, Mole-Richardson (England), Ltd., have designed an improved type of Twin-arc Broadside lamp styled the "Duarc," which replaces two earlier models, viz.: Type 29 Broadside and Type 27 Scoop.

Flickerless H.I. Light

This new lamp, which gives a perfectly flickerless light of high-intensity, contributes to the efficiency of a production by burning for long periods without the need to adjust or replace the carbons. On test, using a single trim of carbons, this lamp has burned continuously for over 2¼ hours—easily sufficient for half a day's shooting.

The lamp can be burned in any position and is silent in operation, while for floor work a new type of pedestal has been evolved which has a range of height adjustment from a minimum of 4 ft. 6 in. from the floor to a maximum of 8 ft.

ENTERPRISE REWARDED

Lance Comfort, who directed, and Jack Parker, cameraman on "Judy Buys a Horse," which Butcher's will Trade show next Thursday, were among the many left high and dry by the ebb of film production. They joined forces and "Thoroughbreds" and "My Friend the Dog" were the result. Now their enterprise has been rewarded by a contract with Butcher's, for whom they are making short features.

VINTEN STAR PRODUCTS

FILM PRINTERS
and
AUTO DEVELOPING
PLANTS

35 m.m. PROFESSIONAL
CAMERAS

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SCHEIBE SCREENS
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Pitchfords

George Sanders leaving Waterloo Station with producer William Sistrom, on his arrival from America, to make THE SAINT IN LONDON (RKO-Radio)

G.-B. Camera Unit on Special Work

HIGH-SPEED EQUIPMENT FOR A.R.P. SHOTS

The camera department of G.-B. studios, Shepherds Bush, has of late been in great demand for special work. Two special jobs were recently done for the G.P.O. unit in connection with A.R.P. work. At Winchester they used high-speed cameras in shooting a special demolition of houses, and obtained special slow-motion records of the effect on shelters. Similar special work was also undertaken recently at Birmingham.

The fire scenes at Shepperton in the 20th-Fox picture, "Where's That Fire?" called for special set ups with different types of cameras because the main comedy effects built up on the difficult fire and smoke scenes required careful planning and close co-operation between the property department and camera crew.

The department also played a large part in the shooting of the shipwreck sequence at Elstree in the Mayflower production, "Jamaica Inn." Among the many elaborate camera set ups and cameras employed was a special high-speed camera combination for the small tank shots. This was built by George Hill and afforded fine control of actual camera speed for smooth process sequences.

It is interesting to note that the second Mitchell camera ever built and the first one to be sold and used on production is owned by the G.-B. department and is in great demand for shooting back projection and process plates.

THE STUDIO AGREEMENT AND OFFICIAL FILMS

Covered by "Fair Wages" Clause

In the House of Commons on Wednesday, R. Sorensen asked the Secretary to the Treasury whether he was aware of the laboratory agreement affecting film production workers; whether he would ensure that all future contracts for films for Government departments should be placed at one of the laboratories signatory to the agreement; and whether he would take any action to see that all laboratories desirous of securing such work from governmental departments should become parties to the agreement.

Capt. Euan Wallace said that all contracts let by Government departments to contractors in this country for the supply of stores and the execution of services included a clause embodying the fair wages resolution of the House of Commons of March 10, 1909. It would be contrary to practice to confine the issue of contracts to firms who were signatories to any particular agreement for the Industry concerned.

GRACIE FIELDS STARTS NEW SUBJECT

"SALLY COMES TO TOWN"

Robert T. Kane, managing director of Twentieth Century Productions, has assigned Sydney Howard to "Sally Goes to Town," Gracie Fields' new film.

In "Sally Goes to Town" Howard will have a prominent rôle as Gracie's screen uncle, and share with her the adventures and misadventures that befall them in their endeavours to restore prosperity to stricken Clydebank.

Monty Banks will direct, and the picture goes into production at the Islington Studios next Monday.

Mr. Howard thus replaces Will Fyffe, who, by arranagement, is off to make, for Paramount, his first Hollywood picture.

Pattison Knight, London commercial films producer, has arrived in New York to make a one-reel subject of the World's Fair, for showing in Great Britain.

"SAINT IN LONDON"

RKO-Radio Unit Filming at Elstree

"The Saint in London," the third of a series of Leslie Charteris' "Saint" stories to be made by RKO-Radio, started at Elstree on Monday, with George Sanders starring in the title-rôle and Sally Gray in the feminine lead.

William Sistrom, notable RKO-Radio American producer, will be in charge and John Paddy Carstairs is directing.

Among the other members of the strong cast are David Burns, Henry Oscar, Carl Jaffe, Nora Howard, and Charles Carson.

The Pulse of the Studios

WHAT IS BEING PRODUCED AND WHERE

SUBJECT.	DIRECTOR.	PRINCIPALS.	CAMERAMAN.	STAGE.
ASSOCIATED BRITISH.—Elstree 1600. The Saint in London (RKO-Radio)	John Paddy Carstairs	George Sanders, Sally Gray.	Claude Friese-Greene	First week.
The Cross Roads (Ass. British)	Thomas Bentley	Leslie Banks	Gunther Krampf	First week.
D.P. STUDIOS.—Denham 2345. This Man In Paris (Pinebrook)	David Macdonald	Barry K. Barnes, Valerie Hobson.	Henry Harris	Third week.
EALING STUDIOS.—Ealing 6761. Young Man's Fancy (CAPAD)	Robert Stevenson	Anna Lee, Griffith Jones, Sir Seymour Hicks.	Ronny Neame	Final week.
Cheer, Boys, Cheer (CAPAD)	Walter Forde	Jimmy O'Dea	——	In preparation.
GAINSBOROUGH.—Clerkenwell 1271. Sally Goes to Town (20th Century Prod.)	Monty Banks	Gracie Fields, Sydney Howard.	Otto Kanturek	In preparation.
HIGHBURY STUDIOS.—Clissold 3003. Return of Mr. Reeder (Jack Raymond Prod.).	Jack Raymond	Will Fyffe, Kay Walsh, Ronny Shiner.	George Stretton	First week.
M.P. STUDIOS.—Elstree 1761. Man From M.I.5	John Baxter	Basil Radford, George Hayes, Silver St. Claire, Tom Helmore.	James Wilson	First week.
ROCK STUDIOS.—Elstree 1644. A Brief Case (Christy-Bass)	W. Christy	George Bass Junior, Wally Patch, Eve Shelley, James Marchant.	Ernie Palmer	Second week.
SOUND CITY.—Chertsey 2211. French Without Tears (Paramount British).	Anthony Asquith	——	——	In preparation.
TWICKENHAM STUDIOS.—Popesgrove 4444. Arabian Nightingale (J.D. Natural Colour).	John Quinn	Ann Ziegler, Julie Suedo, Alfred Day.	Brooks Carrington	Fourth week.
32, The Grove (M.M. Prod.)	H. S. Marks	Donald Calthrop, Winifred Evens.	——	In preparation.
WELWYN.—Welwyn Garden 3241. Just William (Ass. British)	Graham Cutts	Dick Lupino, Amy Veness, David Tree, Fred Emney.	Walter Harvey	Second week.
WEMBLEY STUDIO. Midnight Mail (Admiral Films)	Maurice Elvey	Derrick De Marney, Jean Gillie.	Ernie Palmer	In preparation.
WORTON HALL.—Hounslow 2323. Two Days to Live (Adventure Films)	Walter Tennyson	Richard Goolden, Phyllis Calvert, Frank Atkinson, Ernest Sefton.	Desmond Dickinson	First week.

John Loder and Valerie Hobson in a scene from THE SILENT BATTLE, which Herbert Mason has just concluded at Denham for Paramount release

PARAMOUNT AT SOUND CITY

"FRENCH WITHOUT TEARS"

Mario Zampi, who is to produce "French Without Tears," which goes into production early next month at Sound City, has returned from Paris, where he has been getting atmosphere for the film of the famous stage success which Anthony Asquith is to direct.

While over there he interviewed a number of French players for two parts in the film—the rôles of Jacqueline and of Professor Maigot, which will be played by French artistes.

Zampi is hoping that he will be able to use some of the players who have appeared in one or another of the stage productions—either in London, Paris or New York.

Zampi is sticking to the English version, *i.e.*, the action of the film takes place mainly in France.

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MACDONALD ADDS TO CAST

"THIS MAN IN PARIS"

Steve Geray and the well-known French actor, Pierre de Ramey, have now been added to the cast of "This Man in Paris," which already includes Alastair Sim, Edward Lexy and Garry Marsh. Pierre de Ramey, who has appeared in many Hollywood and Continental productions, plays a French detective in the new film. It is his first British picture.

PIERRE DE RAMEY

Director MacDonald has introduced a number of tracking shots into the picture. One was so tricky that it took nearly three hours to get it in the can. The set represented a Paris luxury apartment with four large rooms and inter-communicating doors.

In the scene Barry K. Barnes had to walk rapidly from room to room, the camera tracking along after him. Chief difficulty was the trickiness in manœuvring the camera at high speed through three doors. But persistency was eventually rewarded and MacDonald expressed great delight at the results.

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THE PASSING SHOW

Unit Leaves for West Africa

A unit headed by Ian D. Struthers has left for West Africa on the Elder Dempster liner *Deido* for the purposes of taking films for *The Passing Show* series for British Fine Arts Pictures.

They will call at Freetown in Sierra Leone, Accra on the Gold Coast, and Lagos in Nigeria, where facilities have been granted by the various colonial departments.

Whilst on the voyage, shots will be taken of the various landing stages, such as the Canaries, Las Palmas, Teneriffe, Dakar, and the unit will be returning at the end of April with films representing an exhaustive and interesting survey of our West African colonies.

Arthur Crabtree at Islington

In the latest issue of the *Pulse of the Studios*, Derek Williams was mentioned as cameraman for "Where's That Fire" (20th-Fox), the Will Hay comedy now being finished at Gainsborough. This is incorrect, as Arthur Crabtree is responsible for the photography.

Derek Williams was in charge of the cameras for the previous Will Hay comedy, "Ask a Policeman," during the unfortunate illness of Mr. Crabtree.

One of Sydney Horler's most popular stories, "Tiger Standish," will shortly go into production at Welwyn for Pathé release.

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Contracts of Employment

ADVISORY MEMORANDUM ISSUED

A Disastrous French Fire

AN important memorandum prepared by the C.E.A. with the approval of the Association's solicitor is to be circulated for the guidance of every member. As it deals with wages and employment conditions, its general purport is set out here.

IN the simplest case, the note says, an employee is just told that he is engaged at, say, £2 per week. There is no qualification in such a contract. The employer agrees to pay £2 a week and the contract continues until one week's notice is given to determine it. If the employee is ill he is entitled to his wages. The employer is not entitled to deduct National Health Insurance benefit from the wages paid during sickness and the employer must continue paying wages until a week's notice has been given.

BUT an employer usually qualifies his contract with an employee. An employee is engaged at (say) £2 a week, or any other weekly sum, subject to a week's notice, but during sickness his wages will be paid to him *less any sickness benefit receivable under the National Health Insurance Acts.*

SUCH a contract continues until the employer gives a week's notice to determine it, and it is advised that such a contract is better in writing, and the whole of its terms should be stated in writing, as it saves possible argument later.

THE advice is given that the staff should be given a week's notice and re-engaged on a written contract immediately the notice has expired, and that a notice should be posted in the staff room to the effect that terms of contracts of service are weekly engagement, with payment during sickness less any National Health Insurance receivable, subject to a week's notice on either side.

A FIRE at a kinema at Croix, in France, a week or so ago, is an instance of the consequences which may happen when an audience is more excitable than the average English group of patrons. In a panic which seized about half those present two people were crushed to death and a number hurt.

THE kinema, which holds about 600 people, had not more than 400 in the audience when a flash of red on the screen, due to a film break and ignition, caused one excitable person to shout "Fire." A rush for the exits resulted in trampling under of women and children, and in this rush the casualties occurred.

HALF the audience remained in their seats and left the building later unharmed. The fire never got beyond the projection room, which was provided with safety apparatus and insulated with a non-inflammable material.

PREPARATIONS are well in hand for the Trade Exhibition which is so prominent a feature of the C.E.A. Summer Conference at Blackpool during the week commencing June 26. R. V. Crow has inspected the premises, and has brought back plans which he will present to the general meeting of prospective stallholders, which is to be held at the Trocadero on March 31. He will also submit the design and decorative scheme for the exhibition which has been prepared by Piggott Bros. and Co.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

The Rex, Consett, North-west Durham, has installed Western Electric sound equipment, which operates with Simplex projectors. The projection room and its staff are pictured above

SHIP CARBONS

C.E.A. TELEVISION REPORT UNDER FIRE

Inaccuracies in Technical Data Alleged

ERROR IN ILLUMINATION DETAILS

CHARGES that the General Council of the C.E.A. had neglected television were made at the General Council meeting when it was announced that a committee be appointed to survey the situation. The necessity of seeing that its development injured the kinema as little as possible was emphasised.

The report of the C.E.A. Technical Department reviews recent public diffusions on the Baird and Scophony systems and forecasts the projection of a 25-ft. wide picture by means of a cathode tube giving a screen image in relative opacities.

Below, R. H. Cricks, F.R.P.S., subjects the report to technical examination and expresses strong disagreement with some of the statements made.

The following report by the C.E.A. Technical Department was submitted and adopted:—

Since the submission of the last report on the above subject there has been a small technical development in large screen television reproduction, viz., a cathode tube of sufficient brilliance to permit the projection of a picture 15 ft. in width. This tube has been adopted by the Baird Co. and was employed for the public exhibition of the recent prize-fight at Marble Arch Pavilion.

The research upon tubes having fluorescent screens of great brilliance continues, and it has been established that brightness of image is inversely proportional to the life of the tube.

It is considered by many technicians that the mechanical means of reproduction such as is employed by the Scophony system have reached their upper limit so far as large viewing screen projection is concerned.

The greatest future, it is thought, lies with the cathode tube giving a screen image in relative opacities and the employment of an external source of illumination, i.e., a high-intensity arc.

Such a system would enable a viewing screen 25 ft. in width to be illuminated to the same brightness as an ordinary kinema screen. Many scientists in this country, in Germany and in America are engaged upon the development of this system, but they are reticent in publishing their accomplishments.

Popularity in the Home

The manufacturers of equipment for home use have reported a very great increase in sales during the first two months of the year, and a reliable estimate of purchases is between 400 to 500 sets per week. This increase is largely attributable to the greater publicity that has been given to television by both the manufacturers and the B.B.C.

Since the last report on this subject there has been some improvement in the quality of the B.B.C. programmes, which have included plays, operas and operettas and the employment of artistes of some standing.

The Kinema Relay

Considerable attention was drawn to television by the recent broadcast of a prize-fight, and its reproduction at three London kinemas. This latter was made possible by a special agreement between the promoters of the fight, the B.B.C. and the proprietors of the kinemas concerned.

At the Marble Arch Pavilion, where Baird equipment with the new cathode tube was employed, the screen illumination was good, but the definition poor; the fight, however, could be followed and the participants recognised by their difference in stature. The exhibition was well received by the public.

At the near-by News Theatre the Scophony equipment was used, and although the screen illumination was less than with the Baird, the definition was better. The low screen brightness was accentuated by a higher degree of auditorium lighting than that employed at Marble Arch Pavilion, notwithstanding the fact that the width of the Scophony screen was about half that of the Baird.

Large Screen Advantages

Both pictures suffered, however, from white fogging, which is a defect of the television camera and not of the reproduction equipment, although it is more noticeable with large-screen reproduction than with a home set.

On the whole, the fight was seen to much better advantage on the large screen than when viewed from a small home set. In the latter, the fighters looked like midgets and human interest appeared to be lacking. At the kinemas, however, where the fighters were above life-size, there was greater interest in the picture and greater excitement amongst the viewers.

A. S. Moss said they in London were naturally most affected and had given the matter careful consideration, although really it was not a problem for a branch, but for the Industry. Television stations were projected for two big provincial cities. London asked that a special committee be set up to deal with the subject. He moved, and S. K. LEWIS seconded:—

"That a committee be appointed from this General Council."

Too Long Neglected

A. J. GALE supported the proposition. He felt the matter had been neglected; a special committee should have been at work for a long time past; there were real dangers ahead, although to outside people, exhibitors' feelings might be regarded as purely selfish.

It was foolish to imagine that exhibitors could prevent the perfection of television, but they could take expert advice and by means of co-operation and investigation with other interests concerned see that its development injured the kinemas as little as possible. Efforts should also be made to curtail the type of programme to be televised.

The easiest thing was to televise a film, and unless steps were taken immediately the kinema business would get the biggest slam it had ever known.

The resolution was agreed, the committee to consist of the officers and the following 15 delegates:—

S. Bernstein, A. S. Moss, Major Bell, R. S. Bromhead, C. P. Metcalfe, C. S. Joseph, A. Cansfield, S. K. Lewis, H. Newbould, W. Carr, L. Dickson, R. P. Rutherford, F. Norman-Wright, Coun. H. P. E. Mears, Coun. Wren.

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A TECHNICIAN'S CRITICISM

By R. H. Cricks, F.R.P.S.

The C.E.A. Television Report published above contains several points which most technicians will, I think, hesitate to accept. The first point with which they will quarrel is the description of the projection type cathode-ray tube as "a *small* technical development"; personally I have been quite astounded by the progress made in this direction in the past year, and I regard the advance as quite outstanding, particularly when one compares it with published accounts of foreign progress, which talk of picture size in terms of 2 ft. to 3 ft., instead of 12 ft. to 15 ft.

In the body of the report, I feel that neither Baird nor Scophony has been fairly treated. I make this statement as one of the few persons to have seen the reproduction of the Boon-Danahar fight on both systems, and in the light of technical data in my possession which has not yet been published.

A Flat Contradiction

In my report of this transmission, I made a statement which the C.E.A. report flatly contradicts: that the intensity of illumination on the Scophony 6 ft. screen was higher than that of Baird's 15 ft. screen. Admittedly the Scophony picture looked no brighter, but as I pointed out, it was competing with a much higher level of auditorium illumination. The actual figures I am given are for the Baird screen 20 lux, and for the Scophony 3 foot-lamberts. Without going into photometric technicalities, this would indicate that the Scophony picture was nearly twice as bright as Baird's. Considering, however, the larger size of the Baird screen, this means that the latter received a total light flux of about three times that of the Scophony.

Another statement which I cannot accept is the suggestion that the life of the Baird tube is inversely proportional to the brightness of image. There is undoubtedly a close relationship between the brightness of the picture *on the fluorescent screen inside the tube*, and the life of that screen; but other factors which affect the ultimate results are the actual size of the fluorescent screen, which in the latest tube is larger than in previous types, and the increased aperture

Continued on page 60

Free Excursions to Algiers for Glasgow Patrons

VALUABLE PRIZES OFFERED IN LA SCALA CONTEST

WIDE Press publicity was given a "Spot the Stars" competition organised by Jimmie Reed for "Algiers" (U.A.), at La Scala, Glasgow. The prizes, which were valued at £122, included a trip to Algiers for two persons offered jointly by Dean and Dawson, who provided the rail tickets from Glasgow to London; Air France, London-Marseilles, and the French Line, the sea passage from Marseilles to Algiers.

The *Glasgow Evening News* carried the contest for 10 days and played it up in their associate papers, the *Daily Record* and *Sunday Mail*. Photographs of the aeroplane and the liner appeared in the Press, and in the special contest literature with the appropriate credits to the subscribers. Co-operative publicity was also given in various shop windows in town.

The second prize was a 25-guinea Pye radiogram, donated by J. D. Cuthbertson, a local dealer, and consolation prizes included a handsome coffee table, an evening gown, a camera, and a Persian carpet. Displayed in La Scala vestibule, these awards commanded a great deal of attention and consequent publicity.

A composite trailer incorporating announcements of the traders contributing to the contest was shown on the screen for two weeks, while the *Evening News* gave the stunt a valuable boost with photographs and editorial. Special contents bills posted about the city, the wide distribution of handbills and large banners displayed in advantageous positions, were some of the additional methods adopted to give the contest extensive exploitation all over Scotland.

The successful competitors, when known, will appear at La Scala to receive their awards, and the first prize winners will be photographed and interviewed before and after the trip, which should result in more excellent publicity for the kinema.

"THE RAGE" IN BARNSTAPLE

One of a number of tie-ups secured by A. M. Carpenter of the Gaumont, Barnstaple, for THE RAGE OF PARIS (G.F.D.); this window show, staged by a local furniture store, attracted the attention of all passers by. The display was publicised in an advertisement in the local press

Press Rallies to Help M" in Birkenhead

Birkenhead's Press came to the aid of G. Ray by supporting his publicity campaign of the reissue of "M" (Ambassador) with long editorial notices a week before the playdate. In addition, mention was made in the two newspapers of a compelling street stunt.

This was carried out by a man, dressed in a long, black flowing cloak and slouch hat, who mingled with the crowds in the busy streets of the town with a large M chalked on his back.

Patrons entering the kinema a week before playdate were notified of the film by teaser messages placed at vantage points in the foyer.

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GILLINGHAM PICKS OUT WINNERS

Radio Dealer Contributes to "Alexander" Competition

HEARTY support was given by the residents of Gillingham to an interesting film-merit competition sponsored by J. Longbottom, in conjunction with the local S.M.L. Radio dealers, for the showing of "Alexander's Ragtime Band" (20th Century-Fox) at the Embassy.

Publicity began to attach itself to the screening when entry forms were distributed from the radio store, and although these were handed only to clients over 2,000 were returned.

Entrants were invited to place in order of merit ten outstanding films of 1938, *i.e.*, "100 Men and a Girl," "Heidi," "The Hurricane," "Yank at Oxford," "The Good Earth," "Snow White and the Seven Dwarfs," "The Drum," "Test Pilot," "Blockade" and "Alf's Button Afloat." The prizes—a piano accordeon, value £12 15s., or a portable radio set, value 8 gns., were offered by the radio store, and an extra fillip to business was given a week after the film's presentation when the Mayor and local officials appeared on the stage to present the accordeon to the winner. As an additional item an accordeon band was booked for two evenings.

Model 'Planes Dive on Shopping Crowds

BRENTWOOD ATTRACTION

R. T. Evans enlisted the aid of his Mickey Mouse club when publicising "It's in the Air" (A.B.F.D.) at the Odeon, Brentwood, Essex, by issuing 1,000 throwaways, in the form of aeroplane cut-outs, to its members. Naturally the kiddies were highly delighted with paper models bearing the film's title, with the result that they were flown extensively in the streets.

On the Friday prior to playdate, shoppers in the busiest part of the district were surprised to see nearly 200 cardboard aeroplanes gliding towards them from one of the town's highest buildings. In the vestibule of the kinema a Rolls Royce Kestrel auto-engine attracted a great deal of attention.

Two local music stores made a special display of Formby records during the two weeks prior to showing, while a tie-up with a local pet shop publicised the angle that "Scruffy" the dog would appear with George Formby at the Odeon.

SPOTTING ERRORS IN NUNEATON HANDBILLS

Unusual "Pygmalion" Boost

H. H. Walls made sure that residents of Nuneaton gave more than usual attention to his handbills advertising "Pygmalion" (G.F.D.), at the New Palace, by incorporating spelling errors in the typescript and rewarding persons who discovered them with free tickets. Of the several thousand throwaways distributed, only a few contained misspelt words, but as the wording of the bill announced boldly that anyone spotting an error would be rewarded, the notice of the film's screening was read very carefully by everyone.

The transformation theme was plugged in the windows of a dyers and cleaners, where an old gown was contrasted with an example of the firm's work.

Charwoman Transformed as Duchess at Bradford

Manager Selway, of the Odeon, Bradford, secured a great deal of national Press publicity in connection with his exploitation for the screening of "Pygmalion" (G.F.D.).

Mrs. Irene Mynott, who works at the kinema as a charwoman, was transformed by the manager into a duchess for the showing of the film. A considerable amount of publicity ensued, and in an interview with the *Daily Mirror*, which gave prominence to the story, she admitted that she dreaded going back to scrubbing floors.

General Film Distributors have awarded a cheque and certificate to Mr. Selway for this effort.

HULL'S "ROBIN HOOD" HELPS THE POOR

Press Features Praiseworthy Publicity Stunt

PLACARDS displayed throughout the city by a national newspaper and bearing the words "Robin Hood Feeds Hull Poor" were a sequel to a well-planned stunt by Reynolds Roberts when "The Adventures of Robin Hood" (First National) appeared at the Regis, Hull. This was the second time in two weeks that an effort by Mr. Roberts had received the attention of the national Press and provided a leading Monday morning story.

Preparations for the "Robin Hood" publicity started several weeks prior to playdate when visits were made to a number of Hull merchants and requests made for gifts of foodstuffs. On the Saturday prior to playdate R. L. Helm, chief of staff at the Regis, dressed himself in a hired Robin Hood costume and, complete with bow and arrow, toured the poor quarters of the city. Gathering together about 80 representatives of poor families he conducted them through the main streets to the car park at the Regis, where Mr. Roberts was waiting to distribute the "gifts from the rich."

Each family representative received a fish weighing from ten to fourteen pounds, vegetables, a bunch of bananas, and in the case of men, a cigar. In the evening they were given a free show of "Robin Hood" at the Regis.

Invitations for pupils to visit the kinema were also sent to a number of local schools and during the showing of the film a special matinée was convened for children attending in charge of teachers.

Since the distribution of the food by "Robin Hood" Mr. Roberts has received many letters of personal thanks from people who took part in the share-out and who, in most cases, are in receipt of relief.

"SIXTY GLORIOUS YEARS" IN FARNHAM

Usherettes in Period Dresses

An enormous canopy display measuring over 20 ft. high was built up by Stanley E. Perkins to boost "Sixty Glorious Years" (RKO-Radio) at the Regal, Farnham.

Designed by Mr. Perkins and hand-painted by an artist friend, the set piece consisted of two massive British lions in rampant position each side of a large crown which rested on a scroll announcing the film and its stars.

Usherettes and cashiers were all attired in Victorian costume, and additional publicity was created by means of a foyer display.

The showing of "The Adventures of Robin Hood" (First National) was also given a period costume boost, usherettes, cashiers and page-boys being dressed in Lincoln green outfits, complete with bows and arrows.

BREAKING INTO THE NEWS AT PORTSMOUTH

EFFECTIVE PROLOGUE FOR "THIS MAN IS NEWS"

AS an advance boost for "This Man Is News" (Paramount) Patrick Reed, of the Odeon, Portsmouth, had a slide made with a caricature head of Herr Hitler and another of Barry K. Barnes. Under Hitler's head were the words: "This Man Is News," then, with an arrow pointing to Barnes, came the announcement: "So is this Man. See him here all next week in the year's most rapid-fire thriller, the best of its kind yet made in a British studio."

In the centre of the main entrance vestibule a lifelike dummy was dressed to represent the film star with special cards linking up with the film. Another stunt which attracted considerable attention was the display of an enlarged telegram of good wishes from Barry Barnes and Valerie Hobson, with the original by the side.

A tie-up was effected with the local Morris car agents in connection with the new Morris Eight, and a new car was driven round the district with streamers attached to the sides.

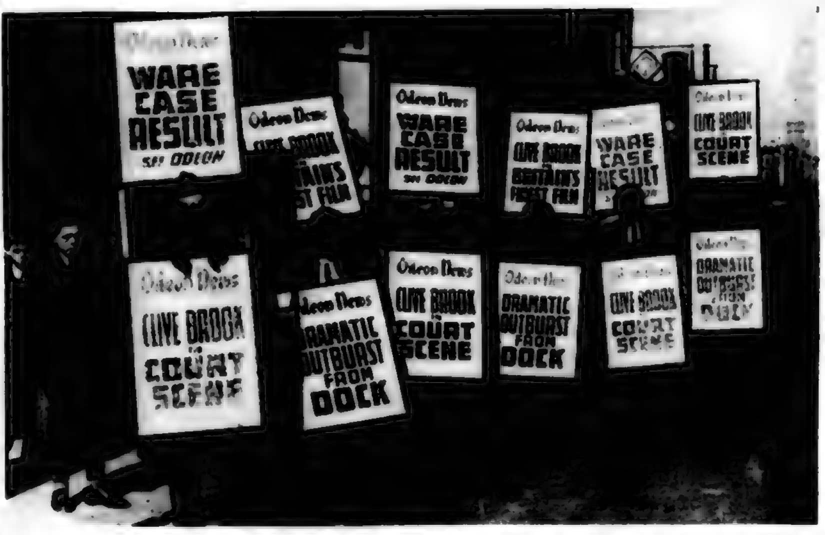
A novel idea in stage presentation was exploited by Mr. Reed during the two weeks immediately prior to playdate. A giant reproduction of a newspaper was made, 18 ft. by 15 ft., and revealed slowly by increasing floodlighting when the main house tabs opened up on a darkened stage. As the lights came full on a page-boy broke through the centre of the newspaper carrying a card worded "Don't miss 'This Man Is News,' the exciting newspaper murder mystery." Then the stage lighting was again darkened, the page stepped back into the newspaper and the scene was blacked out.

Ritz, Wigan, Celebrates its First Birthday

A monster birthday cake, built of timber, 17 ft. high and 12 ft. across, surmounted the verandah outside the Ritz, Wigan, during the kinema's first birthday celebrations.

A. W. Rifkin told a KINE. representative that 1,000 ft. of timber were used to build this giant model, which was surmounted by a single lighted candle.

On each of the layers of the "cake" were the titles of the week's feature films.



Wearing barristers' wigs, these sandwich-board men attracted a great deal of attention as they paraded the streets of Cardiff announcing, in newspaper placard style, THE WARE CASE (A.B.F.D.) at the Odeon

MORE HONOURS FOR "THE WARE CASE"

Held Over for Second Week at Cardiff

The Michael Balcon Ealing production, "The Ware Case" (A.B.F.D.), which recently completed a successful four weeks' run at the Odeon, Leicester Square, played to such outstanding business during its pre-release provincial engagement at the Cardiff Odeon that the booking, which was originally made for one week only, was extended for a further week.

Few British films have received such unanimous and lavish praise from both the Trade and lay Press critics.

It is interesting to note that the essentially industrial filmgoers of Cardiff are confirming the enthusiastic reception given to this first Capad production by the West End audiences. "The Ware Case" is director Robert Stevenson's initial Ealing production.

VANISHING CLOTHES

Novel Chippenham Display

A novel angle of exploitation for "The Lady Vanishes" (M-G-M) was used by H. J. Falls, of the Gaumont, Chippenham. In the window of a leading costumier's in the High Street a model of a lady, fashionably attired, was placed, and a notice in the window stated that on a certain date one of the articles of her attire would vanish.

The first persons who described correctly what portion of the lady's attire had vanished would receive complimentary tickets to see the film at the Gaumont. The article proved to be a glove, and six persons won seats.

AROUND LONDON *with the* SHOWMAN

REALISM IN TURF SCENA

A section of the transformation scheme carried out in the vestibule of the London Pavilion to create atmosphere for the premiere season run of Edward Small's KING OF THE TURF (U.A.). Members of the staff are attired in appropriate costumes and real race horses are used from time to time in the general publicity drive.

CARNIVAL PROCESSION AT DALSTON

●

MODELS MARK PROGRESS OF AVIATION

●

PUBLICITY MANNEQUIN PARADE

●

PAPERS DELIVERED BY "AIRMEN"

IT will be a long time before Hackney and Kingsland forget the colourful procession organised by R. Paterson to advertise Columbia's film, "You Can't Take It With You," at the Dalston Picture House. Conceiving the idea of promoting a shopping week, he approached the local traders' association and the civic authorities and so enthusiastically was his suggestion received that what began as a modest notion ended as an elaborate stunt.

Practically every shop in the district cooperated and eventually Mr. Paterson was able to arrange a carnival procession over half a mile long which marched from West Hackney Church to the kinema. Here the Mayor of Hackney (Ald. G. C. Burton) was entertained in the café, saw the film and gave the shopping week his blessing, and then re-entered his carriage and completed the drive along the high road to the Metropolitan Hospital.

The procession, which brought practically all Hackney to the route and necessitated the importation of four divisions of police to control the immense crowds, was headed by the Dagenham Girl Pipers and included over 30 decorated vehicles of all kinds, including exhibits provided by Hovis, Platignum Pens, the Metropolitan Hospital, Ewer's Coaches, Johnny Walker, Ekco Television, Hackney Borough Electricity, a touring mannequin display of 12 girls. Mr. Paterson's own entries included "Lady Godiva" (amusingly impersonated in the minimum of costume by the hall's second operator), an 1898 automobile, and Snow White and the Seven Dwarfs—portrayed by local children suitably garbed and masked.

On reaching the hall the Pipers formed a guard of honour to pipe the Mayor into the auditorium and they re-formed after the show to pipe him out again. The party on the stage also included Miss June Duprez, star of Korda's new colour film, "The Four Feathers," who expressed pleasure at meeting some of her admirers face to face.

The cost to Mr. Paterson of this outstanding effort was small, the traders' association meeting the expense of a half-page advertisement in the local Press and of 25 shop streamers, 100 window streamers, 80,000 handbills and various other publicity materials.

The shopping week concluded with a window-dressing contest, judged on Friday by Harold Ramsay, the well-known organist, and on Saturday with an outdoor show described (in view of a coming booking at the Picture House) as an "Old Bones of the River" Cabaret. It is interesting to record that, apart from doing wonderful business with the picture as the result of his efforts, Mr. Paterson has been made a vice-chairman of the traders' association.

"Men with Wings" in Finchley

For his campaign to put over Paramount's "Men With Wings" at the North Finchley Odeon, C. E. Stead was able to secure the co-operation of Baker and Willis, a modern store in the main road, who, besides displaying in their store a multi-'plane illuminated model which Mr. Stead had in his vestibule a few weeks before the run of the picture, made a special show of aeroplane and balloon fabrics mingled with stills and notices about the film.

In his foyer Mr. Stead had an 8 ft. by 4 ft. photo enlargement—from the Paris Exhibition—of a De Havilland Flamingo high-speed passenger liner. His usherettes wore white crash helmets printed with the title of the film, and special handbills were distributed announcing the coming of the picture.

Another Kiddies' Club

The Highbury Picture Theatre is about to follow the policy of some other Gaumont-British halls in organising a Kiddies' Club, the first performance taking place on Saturday, March 25, with the Will Hay comedy, "Old Bones of the River" (G.F.D.), as the principal item in the programme, which will also include competitions, birthday gifts, and other features of interest to the youngsters. Although the club had been advertised only one day I found Harry Jacobs almost inundated with applications for membership.

One method he had adopted to bring the club to the notice of the public was to enclose rules, a statement of aims, and a membership form in an envelope marked with the cryptic message: "Passport to Happiness!" and stand piles of these intriguing packages on a shelf in the foyer.

Mr. Jacobs secured write-ups for the house in the two local papers when showing "It's in the Air" (A.B.F.D.) recently by inviting a detachment of Air Force Cadets from the Islington No. 9 Squadron to see the picture.

Eighty of the lads, all under 18, marched to the hall with their officers and public interest was sufficient to hold up the traffic. Other distinguished visitors included Leslie Walker, J.P., founder of the squadron, who came specially from his Southend home, and three local M.P.s—Miss Thelma Cazalet, Dr. Haden Guest and Mr. Will Cluse.

Aero-Exhibition in Sheen

An interesting and appropriate vestibule display was arranged by R. C. Girdler, of the Sheen Cinema, to exploit the run of "Men With Wings" (Paramount). By contacting local aeroplane clubs he was able to stage in the vestibule and tea lounge an exhibition of more than 50 of their models illustrating the march of progress in aviation—the theme of the picture.

Several models were suspended across the entrance and in the foyer to attract passers-by, while the latest types of aircraft were represented by delicate replicas loaned by Imperial Airways for display in glass cases on each side of the staircase leading to the auditorium. A particularly fine cut-out, 36 ft. long and made of wood, was suspended over one of the R.A.F.'s latest machines, "Spitfire," which naturally attracted the keen attention of old and young alike. This 'plane had previously been on show at the Glasgow Exhibition and is destined for a tour of the cities in Australia.

An original idea to publicise the display was adopted by Mr. Girdler, who secured the co-operation of local shopkeepers to show handbills in their windows, with arrows pointing the way to the kinema. The local anti-aircraft brigade also associated themselves with the boost and a dummy of a pilot, in full dress uniform, stood in the kinema entrance, while an anti-aircraft lorry, complete with mobile gun, and a battery of searchlights, was on show in the forecourt of the kinema.

Hammersmith Shopping Week

In connection with the run of "You Can't Take It With You" (Columbia) at the Hammersmith Gaumont, "Dick" Read had a tie-up with the local Press, who inserted a page advertisement relative to the film, incorporating the names of local shops.

The idea was to boost the wares of the traders, based on the theme of the picture that one cannot take money with one, but to spend it. All the shopkeepers gave a window display to advertise the film and, to give an interest to a competition, certain of the articles on show were incorrectly described. Competitors had to find the mistakes, and attractive prizes were offered.

Islington's Kine Variety

Attracted by a poster announcing the appearance of Harry Claff and Winnie Wager, widely known vaudeville stars, at the Islington Odeon, I dropped in for a chat with Alfred Richards and learned that he has been presenting some very high grade turns at this house since he took charge. The policy covers the inclusion of one turn in every performance, with added attractions on Friday evenings, and business has been good in consequence.

He is hampered for publicity by the rigours of Council rules and the absence of shops in the neighbourhood with which he could co-operate, but his normal advertising, apart from posters and cards around the house, consists of the distribution of 12,000 throwaways every week.

Model Record-Breakers

A brilliantly illuminated display for "Men With Wings" (Paramount) attracted my attention as I entered the vestibule of the Finsbury Park Astoria. In front of a draped Union Jack and a background representing clouds, stood a couple of excellent models of a Wellesley record-breaking bomber and a Supermarine "Spitfire"—the world's fastest fighter—with a board giving details of these replicas, and a set of coloured pictures from the film completed a very attractive show.

Paramount Theatres have had a tie-up with *The Star* which, in connection with this film of the air, has been running a competition in which women readers are invited to answer the question: "Would you marry an airman?" and give reasons. A newspaper contents bill drawing attention to this was affixed to the hall's notice board.

Stars at New Southgate

W. A. Batt is continuing his policy, which has proved so successful, of getting famous film personalities to the Coronation, New Southgate, on Friday evenings to presen. the prizes in his present season of go-as-you-please contests. Miss Eve Gray, star of many British productions, appeared recently with Michael Anderson, assistant director of "Pygmalion," and received a warm welcome from a crowded audience.

In support of the petition for Sunday opening in Southgate, Mr. Batt is distributing small maps of the district showing how surrounding localities all enjoy the facility and asking, in large type, "Why not Southgate?"

ODEON'S EXPLOITATION AWARDS

The results of the latest exploitation contest open to managers of the Odeon circuit are announced as follows:—

No. 1 Area.—1st, C. E. Stead, North Finchley; 2nd, S. P. Caro, Clacton-on-Sea.

No. 2 Area.—1st, R. C. Overs, Friars, Canterbury; 2nd, C. S. Burgon, Deal.

No. 3 Area.—1st, H. Kerr, Reading; 2nd, L. E. Benjamin, Palladium, Brighton.

No. 4 Area.—1st, G. M. S. Dennyss, Newton Abbot; 2nd, J. Walker, St. Austell.

No. 5 Area.—1st, S. Pike, Wolverhampton; 2nd, A. S. Fielding, Boston.

No. 6 Area.—1st, N. Wallace, Alhambra, Barnsley; 2nd, F. W. Flatow, Rhyl.

No. 7 Area.—J. G. B. Walter, Motherwell.

Enfield Keeps Smiling

H. Walker designed his publicity for "Keep Smiling" (20th-Fox) at the Savoy, Enfield, on the lines of his previous successful efforts by arranging a number of tie-ups with local traders, who provided space in their windows for cards and stills linking the film.

A shoe store told a foot-weary public that "If your feet trouble you, 'Keep Smiling'; our shoes will bring you comfort and the film at the Savoy will complete your happiness," while similar slogans appeared at Campbell's, furniture dealers, and a hairdresser's.

Mr. Walker has completed details for a very extensive drive to put over "The Dawn Patrol" (Warner), which received a useful advance boost when the Chairman of the Enfield U.D.C. made an appeal from the stage of the Savoy for volunteers for the various defence services recently.

Sydenham Mannequin Show

H. J. Court aroused keen interest in Sydenham when he staged a mannequin show at the Rink in connection with Columbia's "You Can't Take It With You." Walter Cobb, local drapers, helped him by supplying the gowns for display by West End mannequins headed by Andrea Mijinska, one of the leading trade and film models of London.

Kenneth Mezen has now won popularity in the district with his interludes at the Wurlitzer, his latest being a medley of classical and popular melodies labelled "Music for All."

OUR EXPERIENCE IS YOUR BENEFIT!

For nearly 70 years we have been supplying theatres and cinemas with our famous LAZIE TIP-UP CHAIRS, CARPETS, DRAPERIES, Etc. May we call to introduce our service?

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"Artists and Models" Showmanship Contest Results

ODEON MANAGER SECURES FIRST PLACE

A PLEASING ceremony, sincere in its simplicity, took place at the Odeon, Leicester Square, on Tuesday, when Oscar Deutsch presented one of his managers, George E. Woodman, in charge of the Watford house, with a £15 cheque—first prize in an "Artists and Models" exploitation competition arranged by Paramount in conjunction with the makers of Bukta sportswear.

Remarking that Mr. Woodman was one of the most outstanding showmen on the circuit, Mr. Deutsch said he learnt with great satisfaction that a member of the Odeon team had secured yet another award. Lately, he continued, Odeon managers had been singularly successful in obtaining recognition for their activities.

After outlining the basis of the competition, which was operated by Paramount and sponsored by E. R. Buck and Sons, of Manchester, Mr. Deutsch gave a brief outline of Mr. Woodman's enterprising campaign. A "perfect figure" competition was organised for the residents of Watford, heats taking place on the stage from Monday to Thursday during the screening of "Artists and Models." On the Friday of the same week the finals were held, during which the winner was presented with a silver challenge cup and cheque by the leader of the local Health and Beauty League. All the awards were donated by local tradespeople.

Handing over the cheque to Mr. Woodman, Mr. Deutsch commended him on his success, and in recognition of the fact that he managed to beat 115 other competitors, presented him with a personal gift of £5.

In a few well-chosen words, George Woodman replied to his chief and upheld the personal gift as typifying the spirit of encouragement that prevails in the circuit. Among those present during the proceedings were Harry Yorke, from head office; N. L. Adams, supervisor of No. 1 area; W. Thornton, manager of the Odeon, Leicester Square, and J. Jamieson, of the exploitation department.

Yesterday (Wednesday) morning, A. S. Moss, general manager of A.B.C., performed the pleasurable duty of presenting one of his managers, F. A. Harman, of the Empire, Bristol, with the second prize in the contest—a cheque value £10. Full details of the proceedings, which took place at the Rialto, Coventry Street, will appear in next week's issue.

Third prize-winner in the successful competition, which produced a large number of clever campaigns, is A. H. Kidd, in charge of the Ritz, Doncaster, who will receive a cheque for £5.

Kites over Clapham

H. Arnold ensured that a large majority of children in the neighbourhood were notified of the screening of "Men With Wings" (Paramount) at the Odeon, Balham, by supplying two large box-kites, bearing banners announcing the playdate, to his Mickey Mouse Club. Large crowds gathered around the Minnies and Mickies when they flew the kites over Clapham Common.

Aviators' helmets were issued to newsboys delivering early morning papers, while City workers arriving at Clapham Common station were acquainted with the screening by a newsvendor wearing a helmet bearing the title of the film.

In the window of Holdrons, a 9-ft. long model aeroplane was suspended with stills and cards, and in an adjoining window where men's wear was exhibited a notice read: "'Men With Wings' wear our shirts."

Stamford Hill's Jungle

The most interesting of the several alcove models in and around the Stamford Hill Regent last week was an amusing set-up showing, against a background suggestive of darkest Africa, a large-headed model of Will Hay looking as troubled as ever on the deck of a river steamer sailing up a tropical stream—a fine divertisement, which successfully focused attention on "Old Bones of the River" (G.F.D.).

CATHOLIC SUPPORT FOR "BOYS' TOWN"

G. B. Kay's Contacts Encourage Barrow's Priests and Teachers

CATHOLIC priests, teachers and leaders of clubs contributed valuable publicity to the showing of "Boys' Town" (M-G-M) at the Ritz, Barrow-in-Furness, as a result of contacts made by G. B. Kay several weeks in advance of the playdate. Excellent results were recorded from this line of approach, for despite the fact that it was Lent, the priests made special mention of the film and the teachers brought along parties of schoolchildren.

Three weeks before the scheduled screening, a teaser campaign was operated around the kinema's vestibule with slogans such as "Is there such a thing as a bad boy?"; "Have you ever heard of a town run by boys?"; "Where is 'Boys' Town'?"; "Who is Father Flanagan?"; "Look out, Pee Wee is coming!" "Imagine Spencer Tracey and Mickey Rooney together again." Full advantage was made by Mr. Kay of a striking set piece constructed by Art Display Service.

During the screening of the trailer the organist played "Ave Maria" and linked up the next picture with the famous tune.

Displays in the windows of local traders formed the backbone of Mr. Kay's drive to announce "The Shining Hour" (M-G-M).

Many people were attracted by a clever display in the show windows of the Lakeland Laundries, where questions incorporating the title of the film were followed by appropriate garments, such as "Is your 'Shining Hour' at tennis?"—followed by a pair of flannels, and "Is your 'Shining Hour' at riding?"—illustrated by a riding habit. Stills and posters supported the numerous linking lines.

Futuristic lighting fitments formed a useful tie-up at Hartley and Bramhalls, Bamford's Furniture Store plugged modern furnishing, and Betty's gown shop announced "Your 'Shining Hour' will be brightened if gowned by Betty's."

Press Co-operates with Topical Boost at Aldershot

Topicality was well to the fore at Aldershot last week, when H. A. Curry, Palace, Aldershot, secured a real up-to-the-minute tie-up with the London *Evening Standard* in connection with the screening of "Boys' Town" (M-G-M).

On the Monday of play-week, Mr. Curry noticed a small photograph in the *Standard* of Spencer Tracy and Bette Davis receiving their Motion Picture Academy Awards for performances in 1938. Mr. Curry immediately got in touch with the paper, and secured a huge enlargement of the published picture.

A friend was able to obtain an actual replica of a previous Motion Picture Academy statuette, and this, with the picture, formed the central feature of a highly topical window display. The whole idea was conceived and carried out in the short time of 24 hours.

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"I'VE GOT A HORSE" IN WEST HARTLEPOOL

Clever Animated Display

While all England was concerned with picking out winners for the Lincoln and Grand National, Harry Pease seized the opportunity to put over some appropriate publicity for "I've Got a Horse" (British Lion) at the Majestic, West Hartlepool.

An elaborate racecourse scene was constructed in the foyer, and by the skilful arrangement of an electric motor by chief-operator E. A. Stather, a cut-out of Sandy Powell appeared leading the winning horse. Meccano components were linked with a cranked disc and a weighted lever to set the figure of Sandy Powell in motion.

Around the scene was a series of coloured lights which were brought into play as the crank mechanism rotated.

Hartlepool Store Produces Transformation Scene

The management of the Regal, West Hartlepool made sure that local residents did not miss "Pygmalion" (G.F.D.) by tieing up with Binns, Ltd., a large local store, to stage an attractive window display.

A scenic background described the story of a great transformation and a colourful scene depicted a typical slum contrasted with a mansion. Two wax figures emphasised the theme further, for one was dressed as a flower girl, complete with shawl, sack apron and flower basket, and the other appeared in the rôle of a duchess.

PATERSONS LTD
SCOTTISH THEATRE FURNISHERS
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ESTABLISHED 1832 ··· PHONE CENT.5283

MAKING PATRONS AIR-MINDED

Members of the local anti-aircraft company were in attendance at E. C. H. Rowland's display of 50 model planes and equipment (right) at the Surrey County Cinema, Sutton, for IT'S IN THE AIR.

For the A.B.F.D. film's showing at the Odeon, Portsmouth, Patrick Reed secured over £6,000 worth of aeronautical material (below) from the neighbouring air base

Contests as Pulling Publicity Methods

VARIOUS STUNTS APPEALING TO AMATEUR TALENT

ONE of the oldest, yet most successful forms of kinema advertising, competitions, is enjoying a frontal position in modern exploitation because showmen have not lost sight of the fact that a sure way to interest a potential patron is to aim at his amateur talent. Here is a further selection of contests to those appearing on page 56.

Amateur photographers of Didsbury, Manchester, were deeply interested in the News Value Photograph competition arranged by T. Edward Phillips, in conjunction with the Regal, Levenshulme, for "Too Hot to Handle" (M-G-M) at the Capitol. To announce the contest, in which complimentary tickets were offered as prizes, a four-page supplement was taken in the *Manchester City News*, and in addition to the paper's wide circulation, 3,000 copies were handed to patrons leaving the kinema. Newsagents boosted the competition by exhibiting special contents bills.

Supporting this line of exploitation, Mr. Phillips arranged valuable tie-ups with local traders to secure vestibule and window displays.

Training Kiddies' Deduction in Cannock

The interest of kiddies in the showing of "The Lone Ranger" at the Cannock Forum and Globe and West End kinemas, Wolverhampton, is being maintained by supervisor H. T. Rudd with an attractive contest following the presentation of the first two episodes of the G.F.D. serial at the E. K. Hawtin houses.

Juveniles have been invited to send postcards to the management stating who they believe to be the Lone Ranger. Prizes will be awarded to the first hundred children submitting correct solutions.

Window Dressers Compete at Dewsbury

Excellent publicity was obtained by Horace Masterman for the showing of "The Drum" (U.A.) at the Pioneer, Dewsbury, by utilising windows in the 35 branch shops of the local co-operative society. A window-dressing competition was sponsored for the managers, and all kinds of ingenious ideas were used, with the result that a great deal of attention was focused on the screening.

Bristol Event Attracts 1,700 Entries

One thousand seven hundred people entered a competition arranged by G. H. Blackburn, of the New Palace, Bristol, in conjunction with the *Bristol Evening World* for "Carefree" (RKO-Radio).

Entrants were asked to make as many words as possible from the letters in the title of the film; all words submitted had to be found in a standard dictionary. Entries had to be on a postcard, and they came from a wide district, showing keen interest on the part of the public.

CAMBERLEY'S HISTORY CAPITALISED

Genuine Exhibits for "Sixty Glorious Years"

THE district around Camberley is rich in associations with Queen Victoria and her family, and S. J. Channing, of the Regal, Camberley, used these links with Royalty to boost "Sixty Glorious Years" (RKO-Radio) in a manner that was publicity in its most dignified form.

He received much help from the committee of the Royal Albert Orphanage, Camberley, an institution founded by the Queen as one of the three memorials to the Prince Consort; the Duke of Connaught, who lives in the Camberley district, is the only surviving son and is still the president of the orphanage.

From the orphanage Mr. Channing was able to borrow the "minutes book" containing full details of the opening ceremony by Queen Victoria in 1867, the actual spade with which she planted the commemoration tree in the grounds of the institution, a signed portrait of the Queen, and a life-size bust of the Prince Consort weighing 3 cwt. and valued at £200.

A week before screening a stately display was built up in the foyer, central feature being a raised dais on which were two carved chairs; these were used by royalty at one of the great Indian Durbars, one on each side of the bust of the Prince Consort and its marble stand.

At the base of the dais was the inscription in letters of gold, "The chairs are vacant now but the memory lingers on," and Messrs. Waterers, the florists, of Bagshot, who supplied the original commemoration tree, loaned a replica of this plant for exhibition in the foyer, together with a large quantity of blooms with which to add colour to the decorated walls of the interior.

Three times on each day of screening nine boys from the orphanage paraded on the Regal stage, and Col. Nicholas, a local councillor and treasurer of the orphanage, gave a brief history of the institution and its aim.

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TERRITORIALS PARADE FOR "IT'S IN THE AIR"

Bournemouth Campaign

One of the biggest efforts launched at Bournemouth on behalf of the National Service Scheme was made at the Odeon in association with the presentation of the film "It's in the Air" (A.B.F.D.).

In co-operation with the National Service authorities, F. C. Self arranged for the visit to the theatre of local Territorial units, with men from Warmwell R.A.F. station. The Territorials marched with their band to the theatre and were received by the Mayor and Mayoress (Ald. I. W. and Miss Dickinson).

A special recruiting bureau was also established in the vestibule, and there were on show many of the mechanical wonders of the modern army. To attract the attention of everyone in the district, searchlights were mounted outside the kinema, while aeroplanes flying in the vicinity were spotted by the beams.

SHOWMEN ADOPT PRESS ANGLE FOR "CAREFREE"

30 TIE-UPS FOLLOW THREE COMPOSITES AT BRISTOL

THE composite page method of advertising was exploited fully by G. H. Foster for "Carefree" (RKO-Radio) at the Regent, Bristol. Three pages, one with the *Bristol Evening World* and two with the *Bristol Evening Post*, one of the latter being more than a single page, for it ran to about a page and a quarter, contained editorial matter and appropriate trader advertisements, while, in addition, 30 tie-ups were negotiated, chiefly in connection with Phosferine tonic wine, with a number of chemists and wine merchants. An impressive display of the product was set out in the vestibule of the theatre.

Another tie-up was with Carefree stockings, and for these the local branch of Woolworth's Stores gave him a full window display, dressing the window with nothing but Carefree stockings and matter about the film.

Credit Furnishers Plug Title in Guildford

Henry Mills, of the Playhouse, Guildford, effected a useful tie-up with the local branch of Jays, the credit furnishers, in connection with the screening of "Carefree" (RKO-Radio).

A full window was used for the purpose of display, which incorporated a big central set-piece, on which appeared the prominent announcement of "Be 'Carefree,' there is no danger if you purchase your furniture from Jays." To add to the drawing power of the display, full-size cut-outs of Ginger Rogers and Fred Astaire were stuck one on each side of the window.

The screening of "You Can't Take it With You" (Columbia) was given a comprehensive publicity drive, the campaign commencing with a half composite page in the *Surrey Advertiser*.

In addition, big window displays were made by a local typewriter agency, a music shop which used the mouth-organ angle, a sports depot and a foreign stamp dealer.

Bournemouth Utility Companies Help E. Turnbull's Drive

A full page in the daily Press, a special exhibition in the foyer of the theatre, and appropriate displays in the windows of the Bournemouth Gas and Water Company formed a few of the exploits introduced by Elliott Turnbull with the co-operation of the gas company in connection with the presentation of "Carefree" (RKO-Radio) at the Bournemouth Regent.

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SAMPLES FOR TORQUAY PATRONS

"Shining Hour" Beauty Aids

Samples of Parscent (Paris) beauty products, overprinted with matter concerning "The Shining Hour," were handed to patrons of the Regal, Torquay, a week before the M-G-M film's playdate. This excellent line of approach, arranged by H. B. Milliken in conjunction with the manufacturers, was appreciated greatly by the ladies.

The tie-up included also an imposing vestibule display linked to the film with the phrase: "Parscent (Paris) products improve 'The Shining Hour' for all women who value their appearance."

Milk Bottles as Publicity Agents in Manchester

Customers of the Broadway Dairy—one of United Co-operative Dairies—in the Miles Platting district of Manchester, were reminded of the screening of "Little Miss Broadway" (20th Century-Fox) at the Playhouse by special tags attached to their milk bottles. This effective advertisement was carried out at the suggestion of Arthur Cooper, who persuaded the dairy to supply and distribute 10,000 of the slips.

In addition, an attractive display was built up in the dairy's window, while a model farm, complete with several working parts, was constructed in the kinema's vestibule.

MAY DAY RELEASES With Atmospheric Music

SUGGESTIONS FOR INTRODUCING FILMS WITH NON-SYNC. AND ORGAN MUSIC COMPILED BY A. W. OWEN

"SWEETHEARTS," a light operetta with music by Victor Herbert, is the most interesting film from a musical point of view in our octette of releases considered this week. It has four theme songs which can be presented in selection form and have all been recorded in this way by Louis Levy's orchestra with individual song recordings in the March lists of the principal recording companies. We might with advantage use the "Merry Widow," famous waltz song, for the film "Next Time I Marry," while Percy Fletcher's light and very melodic "Vanity Fair" should form an interesting introduction to "So This is London." A spectacular melodrama of the sea called "The Storm" calls for at least an excerpt of the Wagner "Flying Dutchman" overture, and for non-sync., if thought to be too much on the purely classical side, there is quite a good substitute for non-sync. houses in the fine dramatic setting of a storm by George Pattman, F.R.C.O., which he recorded on a Columbia disc, but was never published. Quentin Maclean is another organist who has made a similar brilliant storm record for the same company, and details of both are given.

"SWEETHEARTS" (M-G-M)

CERT. U. 10,265 ft. Reg. No. F.1178. Reviewed in KINE. December 22, 1938.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Jeanette MacDonald, Nelson Eddy, Frank Morgan, Ray Bolger, Florence Rice, Mischa Auer.

ATMOSPHERE.—Technicolor musical operetta with well-staged numbers, tuneful theme songs and amusing back-stage incidents with musical numbers by Victor Herbert.

ORGAN.—Medley of theme songs: (1) "Sweethearts." (2) "Wooden Shoes." (3) "Pretty as a Picture" and (4) "On Parade," all Chappell publications, presented as a separate interlude, with adaptation from the professional song copies.

NON-SYNC.—"Sweethearts" Selection, recorded by Louis Levy and his Orchestra on H.M.V. B.D.668, or "Sweethearts" and "Wooden Shoes" only, recorded on Rex 9498 by Primo Scala's Band of Accordionists.

LIGHTING EFFECTS.—(1) Deep blue, (2) deep orange, (3) rose-pink, (4) deep red.

"SERVICE DE LUXE" (General F.D.)

CERT. U. 7,731 ft. Reg. No. F.1087. Reviewed in KINE. December 1, 1938.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet

STAR.—Constance Bennett.

ATMOSPHERE.—Modern romantic comedy of piquant deception.

ORGAN.—"Polonaise in A," Chopin (Ascherberg), presented as an introductory interlude, with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. C.2612 by Eight-Piano Ensemble.

LIGHTING EFFECTS.—Deep orange fading to deep violet only.

"SO THIS IS LONDON" (20th Century-Fox)

CERT. A. 7,624 ft. Reg. No. Br.Dr.1538. Reviewed in KINE. January 19, 1939.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Robertson Hare, Alfred Drayton, George Sanders, Berton Churchill, Lily Cahill.

ATMOSPHERE.—Broad and breezy comedy of Anglo-American business and domestic relationships, adapted from G. M. Cohan's original stage farce.

ORGAN.—"Vanity Fair," Percy Fletcher (Hawkes), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.

NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1907 by the Regent Concert Orchestra.

LIGHTING EFFECTS.—Light rose, blue and lilac in single sequence.

"THE STORM" (General F.D.)

CERT. U. 6,882 ft. Reg. No. F.1065. Reviewed in KINE. November 24, 1938.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STAR.—Charles Bickford.

ATMOSPHERE.—Spectacular melodrama of the sea, which depicts a collision with an iceberg, an explosion on a freighter and an operation performed during a terrific storm.

ORGAN.—Excerpt from the "Flying Dutchman" Overture, Wagner (N.C.), presented as an introductory interlude, with adaptation from any piano-solo or piano-conductor copy.

NON-SYNC.—"The Storm," recorded by George Pattman, F.R.C.O., on Columbia 9205, or a "Storm Fantasie," recorded by Quentin Maclean on Columbia F.B.1441, or "Flying Dutchman" Overture, recorded on H.M.V. C.1870 by Symphony Orchestra.

LIGHTING EFFECTS.—Deep blue fading to deep purple, with storm effects.

"I AM A CRIMINAL" (Pathé)

CERT. U. 6,619 ft. Reg. No. F.1337. Reviewed in KINE. February 2, 1939.

PUBLICITY.—One 12-sheet, one 6-sheet.

STARS.—John Carroll, Martin Spellman, Kay Linaker.

ATMOSPHERE.—Regeneration gangster melodrama with a juvenile interest.

ORGAN.—"Heavy Agitato," Incidental, Percy Fletcher (Hawkes), presented as an introductory interlude, with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded by the Regent Concert Orchestra on Boosey-Hawkes B.H.1910.

LIGHTING EFFECTS.—Deep crimson only.

"NEXT TIME I MARRY" (RKO-Radio)

CERT. A. 5,841 ft. Reg. No. F.1171. Reviewed in KINE. December 22, 1938.

PUBLICITY.—One 12-sheet, one 6-sheet.

STARS.—Lucille Ball, Lee Bowman, James Ellison.

ATMOSPHERE.—Matrimonial frivolity fashioned on similar lines to "It Happened One Night," concerning a self-willed society girl who wishes to marry an alien adventurer, but is forced to marry an American to inherit a large fortune

ORGAN.—"Merry Widow" Waltz, Franz Léhar (Chappell), presented as an introductory interlude, with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded by Albert Sandler's Orchestra on Columbia D.B.1484.

LIGHTING EFFECTS.—Light blue and lilac only.

"JUVENILE COURT" (Columbia)

CERT. A. 5,216 ft. Reg. No. F.813. Reviewed in KINE. October 13, 1938.

PUBLICITY.—One 12-sheet, one 6-sheet.

STARS.—Paul Kelly, Frankie Darro, Rita Hayworth.

ATMOSPHERE.—Juvenile reclamation melodrama in true American atmosphere fashioned in the "Dead End" mould and its stern settings.

ORGAN.—"Four Ways" Suite (No. 4, "Westwards"), Eric Coates (Chappell), presented as an introductory interlude, with adaptation from the piano-conductor part of the orchestration.

NON-SYNC.—As organ, recorded by the composer and his light symphony orchestra on H.M.V. C.2663-6, which contain the complete suite of four numbers.

LIGHTING EFFECTS.—Deep amber only.

"OUTLAWS OF THE PRAIRIE" (Columbia)

CERT. U. 5,080 ft. Reg. No. F.16151. Reviewed in KINE. March 31, 1938.

PUBLICITY.—One 12-sheet, one 6-sheet.

STAR.—Charles Starrett.

ATMOSPHERE.—Characteristic Western drama, in which stage coaches are held up and robbed with the "guards" joining in the plunder and similar episodes of adventure.

ORGAN.—"Masaniello" Overture, Auber (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. D.B.2364 by Sir Adrian Boult and the B.B.C. Symphony Orchestra.

LIGHTING EFFECTS.—Deep violet fading to deep crimson in finale allegro movement.

To publicise ALEXANDER'S RAGTIME BAND (20th-Fox) musical instruments to the value of over £400 were displayed in the foyer of the Carlton Picture Theatre, Tue Brook, Liverpool. Manager A. R. Russell arranged the tie-up and had song records played on the non-sync.

GRANADA, GREENFORD'S GUEST INTERLUDE

Eric Smith Presents "Men Only"

Eric Smith is at present on a guest tour of the Bernstein circuit, and noticing in the Press that he was at the Granada, Greenford, I stepped in to hear his interlude.

Manager Eric Prentice gave me a cordial welcome and I sat in the stalls to hear the recital on the three-manual Wurlitzer. The interlude, "Men Only," was a very entertaining novelty with clever slide illustrations. The theme upon which it was built was the paucity of songs written for men and about men, and yet the success of the few in almost every example.

The excerpts chosen included "Stout-Hearted Men" from "The New Moon"; "The Man That Broke the Bank"; Gershwin's clever song, "The Man I Love"; an operatic item from Pagliacci, "On With the Motley," carefully and effectively synchronised with Signor Caruso's fine recording; "Music Maestro, Please" as a modern example; the old music-hall favourite, "Poor Old Joe"; a modern Rumba, "American Cowboy Joe"; "Alexander's Ragtime Band," and last and by no means least, "The Umbrella Man," complete with sketches of the Prime Minister with his historic umbrella.

The audience without invitation sang the slide words with a swing and the applause which followed showed that once more musicianship and just that natural gift of showmanship had enabled a stranger to become a very welcome guest within a day of his arrival.

I had also the pleasure of meeting Tony Lowrie, the musical director for Sydney Bernstein, again, and reminded him that I had last met him at the Granada, Bedford, when he, Eric Smith and a soprano gave an excellent trio presentation.

A similar trio with Dudley Bevan at the organ is to pay a return visit to Greenford in a couple of weeks' time owing to its previous outstanding success. A. W. O.

ORGAN MUSIC AND NO CONSOLE

Having an hour to spare at Victoria Station, London, S.W., the other day, I stepped into the news theatre there and was just in time to see a Pathétone issue which greatly attracted me and appeared to provide much appreciated entertainment for other patrons there.

This was No. 3 of a series of "Popular Kinema and Radio Organists," and presented Madame de Jong as the lady at the console after showing "close ups" of the previous soloists Reginald Foort and Sandy Macpherson. This short was particularly well photographed, presumably in the studio, and Madame de Jong had posed for the camera without any exaggerated showmanship, and her perfectly natural actions enhanced the interest of the listener. We had close up views of not only console, but pedal manipulation by a pair of busy feet. The music played included the "Miserere" from "Il Trovatore," a "Coppelia" ballet excerpt, "La Cygne," and the march from "Tannhäuser." Restrained but effective registration was used.

Solo Organ Interlude (Series 2) No. XXVIII

"AN 'OLD' MUSICAL FAMILY"

By George Senior, at the Ritz, Workington

ORGAN: WURLITZER, THREE MANUAL, SIX-RANK

THIS week's interlude is a direct challenge to the "youth" superiority complex and certainly puts up a very good show for the "old" folks and tunes. The idea can be extended almost indefinitely, but there is no doubt these old tunes have something about them that new favourites of a few days' life definitely lack. They tell their musical story in language simple and direct with melodies that in some cases seem to have been inspired, and the older they get the more abiding become their charm and attraction. George Senior keeps the flag flying well in this far off Cumberland town and his many Southern organist friends will wish him well. A. W. O.

No.		
1.	This is the age when youth makes its voice heard, but let us for a few moments find a contrast in old musical favourites.	Signature tune.
2.	"Old Comrades" we can well call them	"Old Comrades" March—Flute. (Hawkes.)
3.	What should we do without "The Old Kitchen Kettle"	Introduction to "An Old Kitchen Kettle"—with whistling effects. (N.C.)
4.	Words of chorus	Chorus of ditto. (N.C.)
5.	How we all love this "Old Mother" song	"Mother Machree." (Feldman.)
6.	And the tale of "An Old Violin"	"An Old Violin"—synchronised with Olive Groves. (Campoli record Decca F.6034.)
7.	Here's one you can sing yourselves "Old Father Thames"	"Old Father Thames"—one verse and chorus only. (Lawrence Wright.)
8.	Words of chorus	Ditto.
9.	Its American counterpart is the famous Mississippi song "Old Man River"	"Old Man River"—synchronised with Paul Robeson record H.M.V. C.1505. (Chappell.)
10.	Words of chorus	Ditto.
11.	Father and mother both love to think of "The Old Rustic Bridge"	"Old Rustic Bridge by the Mill"—bridge into Hill Billy tempo. (N.C.)
12.	In old homes out West "Old Faithful" is one of the family	"Old Faithful." (Irving Dash.)
13.	Words of chorus	Ditto.
14.	When all the old folks are at home	"Swanee River." (N.C.)
15.	Home in England we treasure love's finest song and home picture "My Old Dutch," which concludes our interlude.	"My Old Dutch"—verse—synchronised, if desired, with H.M.V. record C.1922. Vernon Watson. (N.C.)
16.	Words of chorus	Ditto (Chorus). (N.C.)

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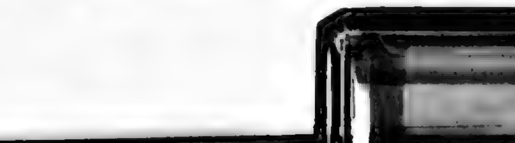

TELEVISION REPORT UNDER FIRE

(Continued from page 55)

of the Taylor-Hobson lenses. These two factors provide enhanced brightness in the picture on the large screen, with no sacrifice whatever of tube life.

As to the question of definition, it is to be expected that on the larger screen the definition would appear lower, since the transmission standard was identical. Experience confirms that the present transmitting standard of 405 lines must be materially increased for really satisfactory results on kinema screens.

It is quite correct to say that the white fogging or flare is a function purely of the transmitting camera. It was almost entirely absent from the studio transmissions which opened and closed the programme, but on the other hand is most noticeable on film transmissions.

Solomon Sagall, of Scophony, as will be seen below, is perturbed by the suggestion that mechanical scanning systems have reached their upper limit of picture size. I have been assured at various times that apparatus capable of a 10 ft. or 15 ft. picture is in course of production; while such apparatus still awaits demonstration, there is only one inherent obstacle to further progress: the lack of consistency of the transmitted signals.

Scophony Difficulties Reduced

In Scophony demonstrations last summer, irregularities of the scanning pulses—a transmission fault to which a cathode-ray system automatically adjusts itself—caused serious unsteadiness and occasional "scrambling" of the picture; such faults will undoubtedly be harder to eradicate with the heavier moving parts probably necessary for the larger picture. Thanks to co-operation between Scophony and the B.B.C. such faults have, however, been much reduced. The difficulties to be overcome by Scophony in the production of a considerably larger picture are, I suggest, almost entirely optical, in the direction of using larger-aperture systems.

The principle mentioned by which a picture would be produced by the variations of relative opacities in a cathode-ray-controlled relay screen—in effect the projection of an animated lantern slide—or conceivably a variation of it, made possible by adaptation of Scophony principles, will, I firmly believe, be the system of the future. It is, however, not reticence, but lack of success, that is the reason that such systems have not yet been demonstrated.

Finally, I venture to question the suggestion made in the last paragraph of the report: that the greater excitement among the kinema audiences than among home viewers was due to the life-size images on the kinema screen. I suggest that the emotional differences had little to do with technical aspects, but were solely a question of the mass reaction, as distinct from individual reaction.

S. SAGALL PROTESTS

Strong exception is taken by S. Sagall (managing director of Scophony, Ltd.) to the paragraph in the above report which reads:—

"It is considered by many technicians that mechanical means of reproduction such as are employed by the Scophony system have reached their upper limits as far as large screen viewing reproduction is concerned."

Mr. Sagall characterised this statement as "sheer nonsense," and expressed astonishment that a responsible body like the C.E.A. should lend its name to "such ridiculous statements."

Mr. Sagall challenged the C.E.A. to name the "technicians" responsible for this statement. There are very few technical television experts outside the companies working in the field, he said, and consequently would be very much interested to know what impartial authoritative opinion the C.E.A. Technical Department had at its disposal.

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R.P.S. ANNUAL MEETING
Woman Elected to Council

For the first time in its history a woman was elected to the Council of the Royal Photographic Society at its annual general meeting last week. Dr. F. M. Hamer, F.R.P.S., is a well-known photographic chemist. Edmund A. Robins, F.R.P.S., F.L.S., was re-elected president. The vice-presidents are H. Baines and F. J. Mortimer, and the hon. treasurer R. H. Lawton (who next month will have completed a record term of office), while among the members of the Council are Percy Harris. Dr. G. B. Harrison, Donald McMaster, A. S. Newman, Arthur Pereira. F. J. Tritton and I. D. Wratten.

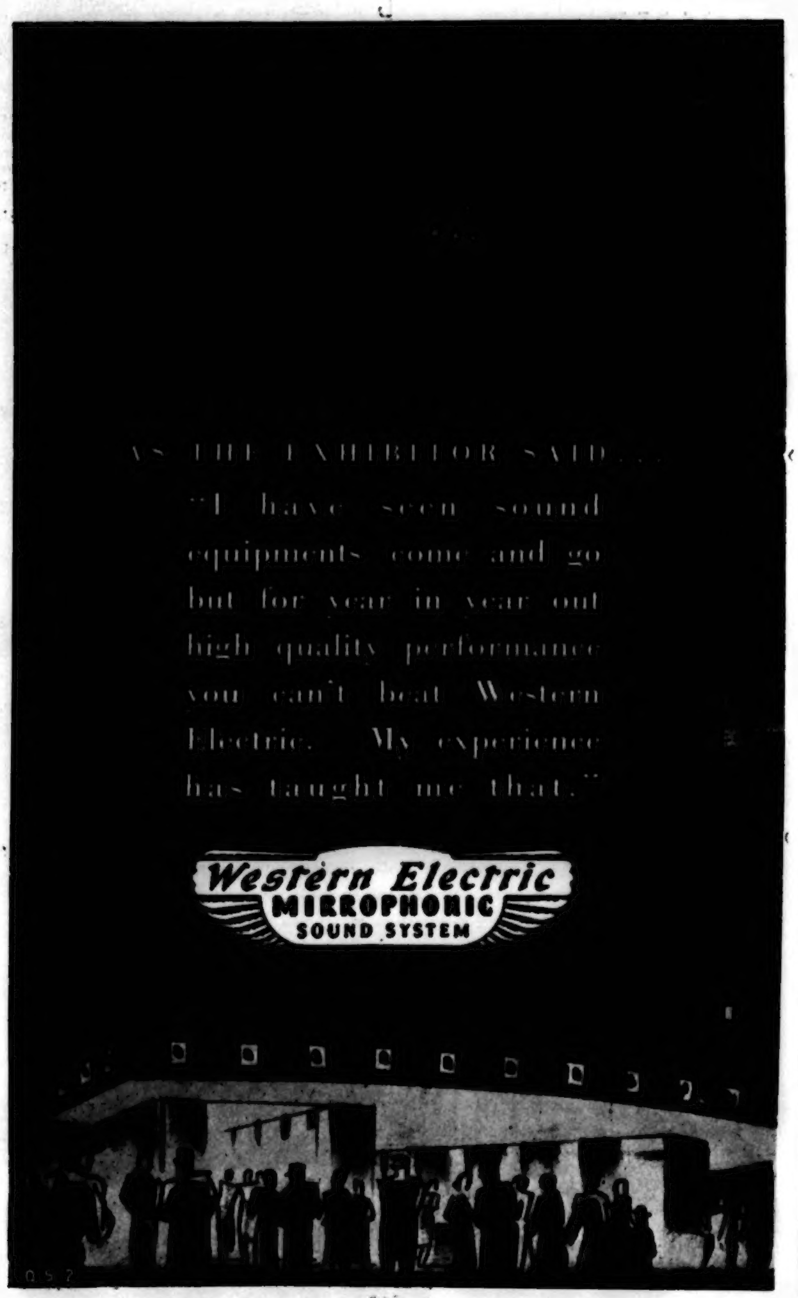
Commenting on the annual report, E. A. Robins stated that the Society was moving almost immediately to the new premises at Prince's Gate (Kensington 3334), which it is hoped will be formally opened by May.

The Society had been 30 years in its present premises, and there would be little regret at leaving premises which had become quite inadequate.

Mr. Robins stated that it was unlikely that exhibitions would be held in the new premises, but that the Society had permission to make use of the Science Museum only five minutes away, where all shows of 35 mm. films would be given, as it was not possible to show such films at Prince's Gate.

The accounts submitted by R. H. Lawton showed an excess of income over expenditure of £1,823. Membership had been increased by nearly 500 during the year.

Mr. Lawton had achieved his ambition of a £20,000 balance-sheet, this figure being actually the valuation of the new property and equipment. It had been possible to pay for the new premises without realising all the Society's investments.


AS THE EXHIBITOR SAID...
"I have seen sound equipments come and go but for year in year out high quality performance you can't beat Western Electric. My experience has taught me that."
Western Electric
MIRROPHONIC
SOUND SYSTEM

New Kinema Schemes—
AND THEIR PROGRESS

Promoters and architects engaged on kinema building are invited to send particulars to the Editor, "Kine. Weekly"

LONDON.—Jack Davis, managing director of West End Cinemas, Ltd., has applied to the London County Council for a music licence for the Princes Cinema into which it is proposed to convert the restaurant of Princes, Piccadilly, W.

HIGHGATE (London).—Erection of the Odeon at Junction Road, Highgate Hill, will shortly start. The kinema will seat 1,975 persons, and plans have been prepared by T. T. Bennet and Son, 43, Bloomsbury Square, W.C.1.

WALLSEND.—The application of Tyne Pictures, Ltd., Central Buildings, Station Road, Wallsend, for a site on the Coast Road, at the corner of or near to Station Road, has been deferred by the Corporation pending a report from the district valuer.

WALLSEND.—The Corporation is considering plans by George Hill for the erection of a kinema at the corner of Coast Road and King's Road.

ARBROATH.—The Dean of Guild Court has postponed approval of the plans for the reconstruction by Associated British of the Palace Theatre, Arbroath, pending the receipt of further details. The architect is W. R. Glen, F.R.I.B.A., 30-31, Golden Square, London, W.1.

ARBROATH.—Clearing operations on the Netherward Hill site at Guthrie Port have been started preparatory to the erection by the J.B. Milne circuit, of Dundee, of a new kinema, plans of which will shortly be submitted to the Dean of Court Guild. The kinema will seat 1,250 people and will cost £25,000. It will be named the Regal. The architects are Friese-Greene and Stellmacs. Registered office of the Milne organisation is Kandahar House, 71, Meadowside, Dundee.

WIGTON (Cumberland). — Plans have been prepared for the erection of a kinema at Wigton, Cumberland.

CONTRACTS PLACED

Manchester.—Two contracts have now been placed in connection with the construction of the Four-Ways Kinema, New Mostyn, Manchester. They are:—General contract, Normantons, Ltd., Manchester; steelwork, Edward Wood and Co., Ltd., Trafford Park, Manchester. Associated with this venture is A. Snape, of Manchester. The Four-Ways, which has been designed by Drury and Gomersall, of Manchester, will be of the stadium type.

A NEW BLUE GLASS

Holophane, Ltd., has just placed upon the market a new blue prismatic glass called the "Correctalite."

The "Correctalite" glassware is made from a special composition which acts on the red and yellow rays of the G.F. lamp to give an approximation of daylight.

These new reflectors were evolved as the result of the experience gained with the Holophane "Correctalite" bowls, a totally enclosed unit containing a deep blue bell-shaped skirt which surrounded the lamp.

KALEE COMPETITION
LATER CLOSING DATE FIXED

KALEE, LTD., announces that owing to the large number of entries which have been received in their No. 12 Projector Competition the close of the competition has been postponed from April 25 to May 25.

The competition applies to Kalee "Dragon" and "Twelve" projectors, and instructions are as follows:—

(1) Examine the Kalee XII projector on view at Kalee showrooms, asking any questions to elicit information.
(2) Read through the nine features of this machine given on the list below.
(3) Fill in, on a special entry postcard, the figures corresponding to the features in this list, placing one figure in each space and putting the features in what you consider to be the order of merit from the point of view of efficient projection.
(4) Fill in own name, the name of the kinema, the nature of your employment in that kinema, and address (private or theatre).
(5) Drop your card in the ballot box, or post it to the address printed thereon.

The nine features are:—

(1) Detachable gate frame for freeing film deposit, preventing scratching and damage to copies. (2) Drum shutter ensuring balanced light and less flicker. (3) Forced feed pump lubrication to all bearings. (4) Adjustable bow spring gate tension. (5) Accessible position of rack handle. (6) Micrometer adjustment for constant lens focus. (7) Masking or framing controlled by rotating intermittent and top sprockets. (8) Unbreakable glass inspection for pump circulation. (9) Improved sight oil feed and oil filter system.

Prizes are a pair of Kershaw binoculars, complete in case, and two Kershaw cameras.

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JACK CROUCHER TO BECOME MINE HOST
A Staff Presentation

J. CROUCHER

After 28 years in the kinema Trade, Jack Croucher, the social secretary of the Portsmouth projectionists, has resigned his position as chief projectionist and technician at the Regal, Eastney, Portsmouth, to enter the licensing business. He leaves with the genuine regret both of the proprietors and his colleagues, and as a mark of their esteem, E. J. Baker and V. E. Baker, owners of the Regal, made him a presentation during the week-end of a handsome silver cigarette case, suitably engraved. On behalf of the staff of the kinema, Cecil Otton also presented Mr. Croucher with a chromium galleon and lighter and a set of gold cuff links.

Mr. Croucher first entered the kinema business in the early part of 1911, and went to the Regal as chief projectionist and technician seven years ago. He is now being succeeded there by Mr. Otton, who has served under him as second.

When the local branch of the Guild of British Kinema Projectionists was formed Mr. Croucher took a leading part in its affairs, and was elected chairman and delegate to the General Council.

Westinghouse Rectifier Developments
DETAILED SPECIFICATION IN BOOK FORM

A NEW edition—the fifth—of the Westinghouse booklet dealing with various types of metal rectifiers for kinema arcs has just appeared. New sections detail the latest developments in the control equipment designed for such rectifiers.

Of chief interest is the static phase convertor, which enables a three-phase rectifier to be run on single-phase mains. Single-phase rectifiers have never been supplied, since it has always been held that single-phase rectified current was unsatisfactory for operation of projector arcs. The new device actually converts single-phase current into three-phase, enabling a standard rectifier to be employed and giving an output indistinguishable from that of three-phase mains.

In keeping with the policy of providing equipment completely duplicated for the two arcs, it is recommended that two phase convertors be employed, one to operate each half of a twin rectifier; this avoids any interference between arcs, and also provides a stand-by plant. Such a phase convertor will not only change the number of phases but can be simultaneously used to change the voltage; it is therefore suitable for use on any single-phase mains within the range of 200 to 480 volts, providing a three-phase output at 400 volts.

As regards other non-standard supplies, where three-phase is available at other than standard voltage, an auto-transformer can be supplied to bring the pressure to the standard of 400 volts. Two-phase supplies can readily be converted to three-phase by the use of Scott-connected transformers.

Five standard rectifiers are described, classified according to arc voltage and current. In the 45-volt range there are the twin-45/60 and the twin-80, intended for operating small H.I. or Suprex type arcs. The 55-volt range includes twin-30 and twin-55, for low-intensity arcs. The 75-volt type is described as a single-75/75; rectifiers of this type are intended for use in pairs for operating Hall and Connolly type arcs, and are suitable for providing 120 to 150 amp.

By means of isolating switches in the D.C. circuits it is possible to separate them and use them independently to operate 60 to 80 amp. arcs for spotlights and similar purposes. An installation of four such sets would therefore be suitable for running two Hall and Connolly arcs or four smaller arcs. The fact that other types of arcs used during the stage show may not require as much as 75 volt across the arc is quite immaterial.

Detailed specification of all these types are given. From the various operating curves it is seen that the volts-ampères characteristic over the useful range is so nearly vertical that a practically constant current is assured, regardless of the arc gap. The operating current is variable by means of an adjustable air gap, over a range of more than ± 10 amps., the striking and burning-in positions varying according to this setting.

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LONDON GUILD BALL
On Friday Week

London's active Court of the Projectionists' Guild is holding its seventh annual Carnival Ball on Friday, March 31, at the Portman Rooms, Baker Street, W.1. Proceeds will be in aid of the London Court benevolent fund.

Both suites at the Portman Rooms have been booked, together with three first-class bands, and special attractions will be provided, including spot prizes, old-time dances, novelties, etc. All licensed bars and running buffets will remain open until 5 a.m.

Dancing will be in progress from 10.30 p.m. till 5.30 a.m., these times having been arranged as particularly suitable for those engaged in the kinema trade.

Tickets are obtainable from Trade Houses, Guild officers, and from the hon. organisers, F. R. Minns and C. E. Andrews, 132, Wardour Street, W.1, at 3s. 6d. each.

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Films.	Shown by.	Stars.	Cert.
			LONDON			
Thur., Mar. 23	10.30 a.m.	Carlton	The Renegade Trail	Paramount	William Boyd	U
„ „ 23	10.30 a.m.	Own Theatre	West of Santa Fe	Columbia	——	—
„ „ 23	3 p.m.	Own Theatre	Flight to Fame; Swing You Swingers.	Columbia	——	U
„ „ 23	8.30 p.m.	Cambridge	Made for Each Other; Arabian Bazaar; Little Hiawatha.	United Artists	James Stewart	—
„ „ 23	8.30 p.m.	Phœnix	You Can't Get Away with Murder	First National	Humphrey Bogart	—
Fri., „ 24	10.30 a.m.	Carlton	Bulldog Drummond's Secret Police	Paramount	John Howard	U
„ „ 24	10.30 a.m.	Own Theatre	North of Yukon	Columbia	——	—
„ „ 24	3 p.m.	Phœnix	First Offenders	Columbia	——	—
„ „ 24	7 p.m.	Cambridge	Hotel Imperial; Always Kicking On the Rails.	Paramount	Ray Milland	—
„ „ 24	8.30 p.m.	Phœnix	Lady and the Mob	Columbia	Fay Bainter	—
Mon., „ 27	10.30 a.m.	Own Theatre	Trapped in the Sky; Mutiny on the Body.	Columbia	——	—
„ „ 27	11 a.m., 3 p.m. & 6.30 p.m.	Century Theatre	Mr. Moto Takes a Vacation	20th Century-Fox	Peter Lorre	—
„ „ 27	3 p.m.	Own Theatre	Blondie No. 2; Flat Foot Stooges	Columbia	——	—
„ „ 27	3 p.m.	Cambridge	Within the Law	M-G-M	——	—
„ „ 27	6.30 p.m.	Cambridge	Broadway Serenade	M-G-M	——	—
„ „ 27	7 p.m.	Phœnix	The Silent Battle; Inside Goods	Paramount	Rex Harrison	—
Tues., „ 28	10.30 a.m.	Carlton	King of Chinatown	Paramount	Akim Tamiroff	A
„ „ 28	10.30 a.m.	Own Theatre	Smashing the Spy Ring; Community Sing No. 21.	Columbia	——	—
„ „ 28	10.30 a.m.	Own Theatre	Wild and Bully; Going Places, Nos. 59, 60 and 61; Stranger than Fiction, No. 59.	General F.D.	——	—
„ „ 28	11 a.m., 3 p.m., 6.30 p.m. & 8.30 p.m.	Century Theatre	Wife, Husband and Friend	20th-Century-Fox	Warner Baxter	—
„ „ 28	3 p.m.	Phœnix	Trunk Crime	Anglo-American	——	—
„ „ 28	3 p.m.	Cambridge	Twelve Crowded Hours; Song of the Homeland, No. 2.	RKO-Radio	——	—
„ „ 28	3 p.m.	Own Theatre	Let us Live; Screen Snapshots No. 70.	Columbia	——	—
„ „ 28	5 p.m.	Own Theatre	Lone Star Pioneers; Province of Quebec.	Columbia	——	—
„ „ 28	7 p.m.	Phœnix	Midnight	Paramount	Claudette Colbert	—
„ „ 28	8.30 p.m.	Cambridge	The Saint Strikes Back; Bird Dogs	RKO-Radio	——	—
Wed., „ 29	10.30 a.m.	Carlton	Sudden Money	Paramount	Charlie Ruggles	—
„ „ 29	3 p.m.	Cambridge	Magnificent Outcast	RKO-Radio	——	—
„ „ 29	6.30 p.m.	Phœnix	Sergeant Madden	M-G-M	——	—
„ „ 29	8.30 p.m.	Cambridge	The Flying Irishman; Goofy and Wilbur.	RKO-Radio	——	—
			BIRMINGHAM			
Fri., Mar. 24	10.30 a.m.	Scala	Sword of Honour	Butcher's	Geoffrey Toone	—
„ „ 24	10.30 a.m.	Paramount	Persons in Hiding	Paramount	Patricia Morison	A
„ „ 24	10.45 a.m.	West End	Swing, Sister, Swing	General F.D.	Ken Murray	—
Tues., „ 28	10.30 a.m.	Scala	Let Freedom Ring	M-G-M	Nelson Eddy	—
„ „ 28	10.30 a.m.	Futurist	Bulldog Drummond's Secret Police	Paramount	John Howard	U
„ „ 28	10.30 a.m.	Forum	Convict's Code	Pathe	Robert Kent	A
Wed., „ 29	10.30 a.m.	Forum	Dead Men Are Dangerous	Pathe	Robert Newton	—
„ „ 29	10.45 a.m.	Scala	Off the Record	First National	Pat O'Brien	—
„ „ 29	10.30 a.m.	Futurist	King of Chinatown	Paramount	Akim Tamiroff	A
Thur., „ 30	10.45 a.m.	Scala	You Can't Get Away with Murder	First National	Humphrey Bogart	—
„ „ 30	10.30 a.m.	Forum	Navy Secrets	Pathe	Fay Wray	—
„ „ 30	11 a.m.	Futurist	Night Club Hostess	Paramount	Buck Jones	A
			CARDIFF			
Fri., Mar. 24	11 a.m.	Empire	Let Freedom Ring	M-G-M	Nelson Eddy	—
„ „ 24	11 a.m.	Park Hall	Mr. Moto on Danger Island	20th Century-Fox	Peter Lorre	—
„ „ 24	11 a.m.	Capitol	Persons in Hiding	Paramount	Patricia Morison	A
„ „ 24	10.45 a.m.	Odeon	Pirates of the Skies	General F.D.	Kent Taylor	—
„ „ 24	11 a.m.	Olympia	King of the Underworld	Warner	Kay Francis	—
Tues., „ 28	11 a.m.	Park Hall	Sword of Honour	Butcher's	Geoffrey Toone	—
„ „ 28	11 a.m.	Capitol	Hotel Imperial	Paramount	Ray Milland	—
„ „ 28	10.45 a.m.	Odeon	You Can't Cheat an Honest Man	General F.D.	W. C. Fields	—
„ „ 28	10.45 a.m.	Olympia	They Made Me a Criminal	Warner	John Garfield	—
Wed., „ 29	10.45 a.m.	Olympia	Too Dangerous to Live	First National	Sebastian Shaw	—
„ „ 29	11 a.m.	Capitol	Bulldog Drummond's Secret Police	Paramount	John Howard	U
Thur., „ 30	11 a.m.	Capitol	Night Club Hostess	Paramount	Buck Jones	A
„ „ 30	11 a.m.	Park Hall	Wife, Husband and Friend	20th Century-Fox	Warner Baxter	—
			GLASGOW			
Fri., Mar. 24	10.45 a.m.	Playhouse	Pirates of the Skies	General F.D.	Kent Taylor	—
Sun., „ 26	3 p.m.	Regal	The Warning	A.B.P.C.	——	—
Tues., „ 28	10.45 a.m.	Cranston's P.H.	Swing, Sister, Swing	General F.D.	Ken Murray	—
„ „ 28	11 a.m.	La Scala	Christine	British Screen Service	——	—
„ „ 28	10.45 a.m.	Regal	The Mystery of Mr. Wong	Pathe	Boris Karloff	—
Wed., „ 29	10.45 a.m.	Regal	Dean Men Are Dangerous	Pathe	Robert Newton	—
„ „ 29	10.45 a.m.	La Scala	The Ice Follies of 1939	M-G-M	James Stewart	—
„ „ 29	11 a.m.	Queen's Playhouse	Night Club Hostess	Paramount	Buck Jones	A
Thur., „ 30	10.45 a.m.	Paramount	You Can't Get Away With Murder	First National	Humphrey Bogart	—
„ „ 30	10.45 a.m.	Playhouse	Convict's Code	Pathe	Robert Kent	A
			LEEDS			
Fri., Mar. 24	11 a.m.	Ritz	The Little Princess	20th Century-Fox	Shirley Temple	—
„ „ 24	11 a.m.	Paramount	Night Club Hostess	Paramount	Buck Jones	A
„ „ 24	11 a.m.	Tower	The Nursemaid Who Disappeared	Warner	Peter Coke	—
Tues., „ 28	11 a.m.	Ritz	Mr. Moto on Danger Island	20th Century-Fox	Peter Lorre	—
„ „ 28	10.45 a.m.	Tower	You Can't Cheat an Honest Man	General F.D.	W.C. Fields	—
Wed., „ 29	10.45 a.m.	Ritz	Too Dangerous to Live	First National	Sebastian Shaw	—
„ „ 29	10.45 a.m.	Scala	Within the Law	M-G-M	Ruth Hussey	—
„ „ 29	10.45 a.m.	Tower	Swing, Sister, Swing	General F.D.	Ken Murray	—
Thur., „ 30	10.45 a.m.	Ritz	Off the Record	First National	Pat O'Brien	—
„ „ 30	11 a.m.	Scala	The Ice Follies of 1939	M-G-M	James Stewart	—
„ „ 30	11 a.m.	Paramount	Bulldog Drummond's Secret Police	Paramount	John Howard	U
„ „ 30	11 a.m.	Tower	Wife, Husband and Friend	20th Century-Fox	Warner Baxter	—
			LIVERPOOL			
Fri., Mar. 24	11 a.m.	Palais de Luxe	Let Freedom Ring	M-G-M	Nelson Eddy	—
Tues., „ 28	11 a.m. and 3 p.m.	Own Theatre	Miss Fix-It	20th Century-Fox	Jane Withers	—
„ „ 28	10.45 a.m.	Scala	Pirates of the Skies	General F.D.	Kent Taylor	—
„ „ 28	10.45 a.m.	Paramount	Night Club Hostess	Paramount	Buck Jones	A
„ „ 28	11 a.m.	Forum	The Warning	A.B.P.C.	——	—
Wed., „ 29	10.45 a.m.	Scala	You Can't Get Away With Murder	First National	Humphrey Bogart	—
„ „ 29	10.45 a.m.	Paramount	Bulldog Drummond's Secret Police	Paramount	John Howard	U
„ „ 29	10.45 a.m.	Futurist	You Can't Cheat an Honest Man	General F.D.	W. C. Fields	—
„ „ 29	11 a.m.	Trocadero	Within the Law	M-G-M	Ruth Hussey	—
„ „ 29	11 a.m.	Palais de Luxe	Convict's Code	Pathe	Robert Kent	A
Thur., „ 30	10.45 a.m.	Futurist	Too Dangerous to Live	First National	Sebastian Shaw	—
„ „ 30	10.45 a.m. and 3 p.m.	Own Theatre	Mr. Moto on Danger Island	20th Century-Fox	Peter Lorre	—
„ „ 30	10.45 a.m.	Paramount	Sudden Money	Paramount	Charlie Ruggles	—
„ „ 30	10.45 a.m.	Trocadero	Swing, Sister, Swing	General F.D.	Ken Murray	—
			MANCHESTER			
Fri., Mar. 24	10.45 a.m.	Paramount	Renegade Ranger	Paramount	William Boyd	U
„ „ 24	10.45 a.m.	Market St. P.H.	Swing, Sister, Swing	General F.D.	Ken Murray	—
„ „ 24	10.45 a.m.	Theatre Royal	They Made Me a Criminal	Warner	John Garfield	—
„ „ 24	10.45 a.m.	Deansgate P.H.	Christine	British Screen Service.	——	—
Tues., „ 28	10.45 a.m.	Deansgate P.H.	Convict's Code	Pathe	Robert Kent	A
„ „ 28	10.45 a.m.	Market St. P.H.	The Adventures of Jane Arden	First National	William Gargan	—
„ „ 28	11 a.m.	Gaumont	Everybody's Baby	20th Century-Fox	Jed Prouty	—
„ „ 28	10.45 a.m.	Paramount	Bulldog Drummond's Secret Police	Paramount	John Howard	U
„ „ 28	10.45 a.m.	Theatre Royal	Men Without Honour	Equity British	Ian Fleming	—
„ „ 28	10.45 a.m.	Theatre Royal	The Roaming Cowboy	Equity British	Fred Scott	U
Wed., „ 29	10.45 a.m.	Theatre Royal	Sword of Honour	Butcher's	Geoffrey Toone	—
„ „ 29	10.45 a.m.	Gaumont	The Ice Follies of 1939	M-G-M	James Stewart	—
„ „ 29	10.45 a.m.	Paramount	King of Chinatown	Paramount	Akim Tamiroff	A
„ „ 29	10.45 a.m.	Tatler	Youth; Happy Days; Misty Isle; Sea Kings.	Ben C. Gibbs	——	—
„ „ 29	10.45 a.m.	Deansgate P.H.	Dead Men Are Dangerous	Pathe	Robert Newton	—
Thur., „ 30	11 a.m.	Deansgate P.H.	Miss Fix-It	20th Century-Fox	Jane Withers	—
„ „ 30	10.45 a.m.	Paramount	Sudden Money	Paramount	Charlie Ruggles	—
„ „ 30	10.45 a.m.	Theatre Royal	The Mystery of Mr. Wong	Pathe	Boris Karloff	—
			NEWCASTLE			
Fri., Mar. 24	10.45 a.m.	Essoldo	The Adventures of Jane Arden	First National	William Gargan	—
„ „ 24	10.45 a.m.	Westgate	The Ice Follies of 1939	M-G-M	James Stewart	—
„ „ 24	10.45 a.m., 3 p.m., & 7 p.m.	Own Theatre	The Little Princess	20th Century-Fox	Shirley Temple	—
„ „ 24	10.30 a.m.	Paramount	St. Louis Blues	Paramount	Lloyd Nolan	—
„ „ 24	10.45 a.m.	Tatler	Swing Sister, Swing	General F.D.	Ken Murray	—
Tues., „ 28	10.45 a.m.	Essoldo	Sword of Honour	Butcher's	Geoffrey Toone	—
„ „ 28	10.45 a.m. & 3 p.m.	Own Theatre	Mr. Moto on Danger Island	20th Century-Fox	Peter Lorre	—
„ „ 28	10.30 a.m.	Paramount	Night Club Hostess	Paramount	Buck Jones	A
„ „ 28	10.45 a.m.	Haymarket	Convict's Code	Pathe	Robert Kent	A
Wed., „ 29	10.30 a.m.	Paramount	Hotel Imperial	Paramount	Ray Milland	—
„ „ 29	10.45 a.m.	Grainger	Within the Law	M-G-M	Ruth Hussey	—
„ „ 29	10.45 a.m.	Haymarket	Dead Men Are Dangerous	Pathe	Robert Newton	—
Thur., „ 30	10.45 a.m.	Essoldo	Too Dangerous to Live	First National	Sebastian Shaw	—
„ „ 30	10.30 a.m.	Paramount	King of Chinatown	Paramount	Akim Tamiroff	A
			NOTTINGHAM			
Sun., Mar. 26	6.45 p.m.	Scala	They Made Me a Criminal	Warner	John Garfield	—
Tues., „ 28	10.30 a.m.	Scala	Persons in Hiding	Paramount	Patricia Morison	A
„ „ 28	11 a.m.	Ritz	The Ice Follies of 1939	M-G-M	James Stewart	—
„ „ 28	10.45 a.m.	News House	Pirates of the Skies	General F.D.	Kent Taylor	—
„ „ 28	10.45 a.m.	Elite	The Warning	A.B.P.C.	——	—
Wed., „ 29	10.30 a.m.	Scala	St. Louis Blues	Paramount	Lloyd Nolan	U
„ „ 29	10.45 a.m.	News House	You Can't Cheat an Honest Man	General F.D.	W. C. Fields	—
			SHEFFIELD			
Fri., Mar. 24	11 a.m.	Central P.H.	The Ice Follies of 1939	M-G-M	James Stewart	—
„ „ 24	10.45 a.m.	Cinema House	Men Without Honour	Equity British	Ian Fleming	—
„ „ 24	10.45 a.m.	Cinema House	The Roaming Cowboy	Equity British	Fred Scott	U
„ „ 24	10.45 a.m.	Hippodrome	They Made Me a Criminal	Warner	John Garfield	—
Tues., „ 28	10.45 a.m.	Central P.H.	St. Louis Blues	Paramount	Lloyd Nolan	U
„ „ 28	11 a.m.	Union St. P.H.	Sword of Honour	Butcher's	Geoffrey Toone	—
Wed., „ 29	10.45 a.m.	Cinema House	Persons in Hiding	Paramount	Patricia Morison	A
„ „ 29	11 a.m.	Union St. P.H.	Wife, Husband and Friend	20th Century-Fox	Warner Baxter	—
Thur., „ 30	10.45 a.m.	Union St. P.H.	Off the Record	First National	Pat O'Brien	—
„ „ 30	10.45 a.m.	Cinema House	You Can't Cheat an Honest Man	General F.D.	W. C. Fields	—

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Important Announcement from

RKO-RADIO

THE Directors of RKO-RADIO announce an ALTERATION IN THE DATES OF THE TRADE SHOWS OF

"LOVE AFFAIR"

and

"THE FLYING IRISHMAN"

Owing to the arrangement of another important trade show on the same evening as originally arranged for "LOVE AFFAIR,"

"LOVE AFFAIR"

will now be Shown

on

WEDNESDAY, MARCH 29th,

at 8.30 p.m. at the CAMBRIDGE THEATRE.

It will be necessary therefore to screen "THE FLYING IRISHMAN" on a different date.

"THE FLYING IRISHMAN"

will now be Trade Shown

at the CAMBRIDGE THEATRE

on

THURSDAY, MARCH 30th

at 8.30 p.m.